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1. 2021

1.1 October

The Turk: The world of ideas is paradise and paradise is the world of ideas. (2021-10-01 03:44)

[paypal _donation _button border="5"]

[1]Black Books

Many women amount to many books.

Each woman is a book, each book a woman. The houri is a thought and the thought is a houri.

The world of ideas is paradise and paradise is the world of ideas.

Mohammed teaches that the houris admit the believer into paradise.

The Teutons said as much. The Turk, The Black Books, Vol. VI, Page 230

Cf. the Koran, 56:12- 39.

[12. In the Gardens of Bliss.

13. A throng from the ancients.

14. And a small band from the latecomers.

15. On luxurious furnishings.
16. Reclining on them, facing one another.
17. Serving them will be immortalized youth.
18. With cups, pitchers, and sparkling drinks.
19. Causing them neither headache, nor intoxication.
20. And fruits of their choice.
21. And meat of birds that they may desire.
22. And lovely companions.
23. The likenesses of treasured pearls.
24. As a reward for what they used to do.
25. Therein they will hear no nonsense, and no accusations.
26. But only the greeting: “Peace, peace.”
27. And those on the Right—what of those on the Right?
28. In lush orchards.
29. And sweet-smelling plants.
30. And extended shade.
31. And outpouring water.
32. And abundant fruit.
33. Neither withheld, nor forbidden.
34. And uplifted mattresses.
35. We have created them of special creation.
36. And made them virgins.
37. Tender and un-aging.
38. For those on the Right.

1. A throng from the ancients.]

In Norse mythology, the Valkyries escort the brave who are slain in battle to Valhalla and tend them there. The Black Books, Vol. VI, Page230, fn 122

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=335LEF4WA26UV&dchild=1&keywords=jung+black+books&qid=1608633451&sprefix=j

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Being alone with oneself has always been repellant to everyone. Will you give yourself up? (2021-10-01 04:03)

[paypal _donation _button border="5"]

[1]Black Books

1. III. 18.

How does this song go? Where am I really?

S. As always, you're still on yourself. Where else should you be? On your miserable I.

I. What should I do about it?

S. How should I know? Does the likes of us know something of this?

We just know the other, but your I -the whole world is in a state of embarrassment because of it apparently also you yourself.

Therefore it was found advisable to get rid of the I in the name of this or that God.

Being alone with oneself has always been repellant to everyone. Will you give yourself up? Can you still do it?

I. What do you mean-give myself up? Can one truly give oneself up?

S. I too ask this of myself. Maybe wait, something might happen. The sharp opposes the blunt, white opposes black.

I believe that you cannot wait for the solution of this question. In the meantime do what is to be done first, pleasurable or not.

You have not finished with this task. Remain firm, endure. It must be completed.

Be alone-naturally-what will you do otherwise?-You live only for the sake of your work.

I. Don't you believe that I also live for the sake of myself?

S. What are you without your work? What you are to others, you are through your work. Your work, that is you. Inasmuch as you do your work, you yourself live. You shouldn't relinquish this despite reluctance-that doesn't count.

1. IV 18.

And now? What has been achieved? I am just sick.

S. Why are you impatient? Don't you see the untamed animal in you? It won't behave. You are still not tame enough. You feel it yourself. You resist yourself, you cannot submit to yourself. But you must accept everything that now comes with patience. The Black Books, Vol. VII, Page 181-182

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1203VBZ8VZOAL&dchild=1&keywords=jung+black+books&qid=1609848530&sprefix=j

Women were initiated there into the mysteries of the Dionysian cult. **(2021-10-01 04:37)**

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18 December 1930 Visions Seminar Lecture X

I have brought photographs of the frescos in the Villa Misteri, one of which I showed you last time.

Women were initiated there into the mysteries of the Dionysian cult.

In the first scene is Silenus, the rather fat god, a perfect wise man, drunk with the sacred wine of inspiration.

He and another figure are playing the harp, the music that arouses the feeling.

Here is that communion scene with the two little goats; it is a communion with the goats.

The woman is to be initiated; she is receiving the inspiration that comes through communion with the animals.

Then comes the union with the god, in the forms of Dionysus and Kore. Kore is the cult name for Persephone.

The initiate is transformed into the divine figure, Kore, and as such she is celebrating the union with the god. I emphasize this particular fact, keep it in mind.

Later on I shall show you that this is the central idea of the Yoga in India, where the union is between Shiva and Shakti. Shiva is the god and Shakti is the eternal sweetheart, this being the highest idea of the union with the god.

The god, Dionysus, leaning against the figure of the woman, Kore, means the consummation of the union, the entrance of the god.

One sees from these pictures that in the antique mystery cults there were ideas of a rather similar nature, but naturally much less complicated and sophisticated than the ideas I am explaining here.

In studying those antique ideas, what strikes you is that notwithstanding their obscurity and complication, they are simpler, more abstract, with less individual variation than in our psychology.

With us it is a return, a new beginning of things which have been lost and forgotten; it is a matter of primordial experience, and since it has not undergone a conscious elaboration, there is always great individual variation.

Whatever has been subject to a process of conscious elaboration becomes abstract.

Our mind is a great simplifier; things take on a mechanical routine character.

But that is not the case with the primordial experience; that is the raw material as nature produces it.

And it is immensely valuable because we have in such material the beginnings of the most different thoughts thoughts, for instance, that you find in China, in India, in old Alexandria, in Rome, or in the Middle Ages.

These ideas are to be found everywhere, but as soon as they become mechanical-that is, subjected to a process of conscious elaboration certain characteristics are lost which you still would find in the primordial experience.

And the very characteristics that are wiped out in one cult, or in one country, or in one epoch, may be the points most emphasized in an entirely different time or place.

Modern fantasy material is far more complicated than in these frescos, which look so ex-

ceedingly simple: people are put under the effect of music, and then they commune with the animal, after which they are filled with the Holy Ghost, the breath of the god, and then they are united with the god and everything is all right.

It is as abbreviated and simple as the Christian baptism, which in the Protestant church is a complete degeneration of a highly developed rite.

Originally they put people under water, and if they almost drowned, so much the better, for it meant a figurative death.

A certain sect in Russia, for instance, takes their baptismal rites in a far more serious way; not only do they put people under water until they nearly drown, they even make a hole in the ice and put them into the ice-cold stream.

That is an experience which they remember, as it is meant to be.

And it used to be real with us, but in these days it consists of sprinkling a few drops of water upon the forehead of a quite unconscious little baby, which is absolutely ridiculous.

In the Catholic church it still means something, it is a magic rite, a very beautiful thing.

When the priest takes the candle

and gives it to the godfather of the child saying, "I give thee eternal life," it means that through the baptism an immortal soul is bestowed upon the child, and if one believes that the priest is the representative of the

deity, one feels the magic of the ceremonial, one experiences something even if the little bambino experiences nothing.

It is a sort of revival of one’s own mystical feeling and one gets something through it.

But in the Protestant church, where we don’t believe that the rite is in any way magical, where it is Mr. So-and-So who sprinkles a few drops of water on the Smiths’ baby, that is such a hopeless banality that you just hurry sadly home to your midday meal and try to forget about it.

I said last time that the tendency now in this series of visions is to come back through the ages, and we saw that the Indian animus had gotten as far as a primitive culture having to do with sun worship.

There he had to undergo something almost like a human sacrifice, rather a cruel test, which represents a conflict between pairs of opposites.

This conflict comes from the fact that the patient has touched the bottom, she has looked into the eyes of the animal, and so the animal soul has gone into her.

She has been united with the animal, with the deepest part of the collective unconscious, and

that is an unforgettable experience which will cling to her and which will cause inevitably a tremendous conflict in her life.

This, you will probably say, is a most deplorable effect, but if you don't suffer from such a conflict, it is that you are unconscious of it; for whether you have experienced it consciously or not, it is there.

In the one case you experience something which you don't understand, you don't know why you suffer, and you are absolutely dissatisfied with God's rule over the world and think it is very stupid of him to torture you so; in the other case you know why you suffer-there is meaning in it.

After such an experience, you know what you are up against.

You know that you feel the animal in yourself just as much as the cultural man, you know the conflict comes from the fact that you want to be an animal just as much as a spiritual being.

And then you have nobody to blame when you are in such a predicament.

I recently saw a very successful and efficient man who suffers from a hellish neurosis.

He has undergone quite a number of serious operations under the impression that his trouble was organic, but it is purely psychical. His life has been made miserable by it.

He is quite dangerous looking because he is trying to kill the fellow who causes that neurosis; if he knew the man he would kill him on the spot.

So he is exceedingly bitter about his fate, and about everything and everybody that he could make responsible.

Of course, he does not know that he himself is responsible.

He always wanted to do the right thing, always wanted to be correct.

I am quite convinced he is completely flawless, yet he committed the terrible sin against his own animal which then took an awful revenge upon him.

For in the animal is the god.

The great secret in the Dionysian mystery was communion with the animal in preparation for the coming of the sun, for the union with the god.

For if there is nothing below, there is nothing above; where there is no shadow, there is no light.

So this conflict in our patient is not too deplorable.

She is very lucky to know what it is because she cannot blame anybody else for it.

She knows she is responsible-"mea culpa, mea culpa," it is my guilt.

And she will at least leave other people alone, while people who don’t know their own conflict always want to improve others, they always know what is good for others.

Or they go about being educational grumblers, or habitual scolds, or as a public conscience; they are always interfering with other people and naturally they are always miserable because not to be aware of one’s own conflict amounts to a neurosis.

So she is pretty lucky despite the fact that it is difficult not to be a child any longer.

Now the vision continues:

The bull picked up an infant from the ground and carried it to an antique statue of a woman and laid the child at her feet.

A naked young girl, her hair crowned with flowers, came riding on the backs of a white bull; she seized the child, tossing it up in the air and catching it again.

The white bull carried them to a Greek temple. Here the girl laid the child on the floor.

Through a hole in the roof streamed a ray of sunlight.

This ray of light struck the child on the forehead, imprinting a star there.

She then changed into a youth, standing in a sacred grove.

A satyr appeared and said, "Why are you here?" The youth answered, "I have no place to go."

That infant is naturally herself, it is the newborn personality in her.

Going down to the animal means a sort of night sea journey, the life between death and rebirth, the life in the womb.

And when she comes out of it, she begins life again at the bottom of the long stairs of the development of civilization; she must come up again through all stages of civilization, first as a child.

The bull, the full power of spring, carries that infant to an antique statue of a woman.

Obviously the atmosphere is Greek yet no longer a primitive civilization; it is now a more developed civilization but of an antique nature.

The naked young girl riding on a white bull is like the well-known picture of Europa on the back of the bull-god, a very antique idea of course.

She is an anticipation of what this child might become if they continue on the antique level.

That young girl, the anticipation of the future, seizes the child and tosses it up in the air as if it were a ball, which means that the new personality is absolutely in the hands of that time-the antique tendency.

Well, this is a bit dangerous.

The reason why people fear the collective unconscious is that they are absolute victims, they become as helpless as children; such visions can play with them, tossing them about like balls, and there is no defense against it.

Then the antique girl puts the child upon the floor, and in comes that ray of sunlight, which marks a certain point upon her forehead with a star.

I can only elucidate this symbol by the parallel in Hindu philosophy, where light always has the value of consciousness.

It is the first ray of consciousness that strikes the child, and therefore it strikes the forehead, the seat of the highest form of consciousness.

Formerly, there were different localizations of consciousness.

The Pueblo Indians, as I have told you, think Americans are all crazy because they think in the head; they themselves think in the heart region, which is a more primitive psychical localization.

The half-primitive man would have his ego center in the heart, while we have this psychical center in

the head, despite the fact that when I refer to myself, I am apt to touch myself near the heart.

But that is an archaic gesture; an earlier kind of consciousness was localized there.

Then, to go further back to really primitive people, we find that the center is in the diaphragm.

In Homeric times, mind was called phren, which means the diaphragm.

The Homeric civilization was about 800 B.C., so it was very primitive.

The statues of the sixth or seventh centuries B.C. still have the strange archaic smile that is a typical sign of primitivity.

In the temple of Aegina there is a beautiful statue of Venus that has that archaic smile, and one sees it particularly clearly in a famous Apollo.

A bit further down, more primitive still, the Negro will inform you of the thoughts that weary him in his belly-his psychological localization is quite low down.

And the prehistoric or caveman started with a consciousness which was closely associated with his abdomen, because that was the very first thing which demanded conscious attention, since food did not just fly into his mouth.

That is probably the reason why the stomach is still such a psychical organ; the slightest psychical reaction causes trouble in the stomach in all forms, anything that is a bit repressed manifests there.

There is, as I told you, hardly a case of hysteria without stomach troubles, even organic troubles, because these difficulties have a tendency to become organic after a while.

Higher up is the function of breathing, and there the symptoms are heart trouble and trouble in breathing.

Nearly all neurotic people have irregular or too flat breathing, so that they interrupt themselves by deep breaths, so-called sighs.

When such a person is sitting beside you and you hear her sighing, the trouble is that she simply does not breathe; breathing is hampered because her soul is in the region round the heart, there is a tremendous tension round the thorax.

Then the next center is higher up, round the mouth.

This is not very clear but the Hindus make that distinction, thought having to do with speech, and you know how nervous people are apt to develop stuttering and similar difficulties in speech.

And the next center is in the head. In the vision the dawn of consciousness is in the head; the atmosphere is Greek, and it was in Greece that our modern Western consciousness arose.

One can trace there the growth of consciousness from the bowels up into the diaphragm, and from the diaphragm to words, speech, and then to the head.

The point on the forehead, the light of consciousness, is the mystical point all over the East.

You must have seen Hindus, or pictures of them, with a caste sign on the forehead, the same sign that is always on the figures of the Buddha.

It is the place of the highest flower of development, the supreme lotus.

Flowers are stars, stars of the earth.

They are all little sun images, they imitate the eternal sun, turning their sun-faces up to the sun; it is almost like a reflex of the stars above, and they have that solar or star form because everything is in tune in this

little universe.

This woman is now characterized in her vision by that sign on her forehead as the chosen one, as a star in heaven, a little sun.

That is according to antique ideas; it was a prerogative of the Caesars.

When a caesar died, the astrologer sought a new star in heaven, and naturally they always found one and declared it to be the deceased Caesar.

And so in the antique mysteries the initiate was always transformed into Helios, a cosmic being; he had to climb through fantasy circles up to the sun.

She has become a child of the sun, a child of god in the antique form, a star herself, which means that she is now continuing her union or communion with nature on a much higher level, an almost universal cosmic level.

This is not poetry, mind you, it is history and it is psychology.

You should not think of these things as merely poetical metaphors.

In the history of mystery cults or comparative religions, these are sacred metaphors in which man’s psychology has expressed itself since time immemorial.

They would not have come into existence if they did not correspond to very living and real psychological fact; inasmuch as psychological facts are authentic facts, these metaphors are equally real provided that they are not mere words.

And I warn you not to assume

that they are mere words; if they strike you as mere poetical words, metaphors only, that comes from your lack of experience.

Anybody who has had the corresponding experiences knows that these words are not mere metaphors, they are very poor attempts of man to characterize powerful psychological facts of an overwhelming nature, and they may transform human beings completely.

Now the animus takes the lead again.

She apparently steps out of the mystery for a while, and leaves the active role to the animus.

She changes into a youth and is standing in a sacred grove, and there a satyr appears.

Now that satyr is the reason why she suddenly stepped out of the play, because to meet a satyr is somewhat awkward; she naturally steps aside with a very innate decency, she leaves the place to a man, she sends her animus ahead.

The satyr then inquired why that young man should be in that sacred grove and the youth answered that he had no place to go, he excused himself, as if it were just by mistake

or by chance that he found himself there.

From such a little intermezzo one gathers that there is trouble ahead.

I don’t even attempt to make a guess about this satyr.

Then the scene rapidly changes.

Since it is awkward, something must happen.

So she suddenly sees that young man irrationally standing upon the prow of a boat with his spear raised.

The boat approached a cliff, a sort of rock wall, and the youth threw his spear into the face of the cliff where it stayed, and a trickle of water came from the place where it struck.

The boat then shivered and fell away and left the youth standing upon the rock.

He looked into the water and saw the face of a woman.

He leaped into the water and followed her and came to a cave where there were three witches; they said that they came from the land of the blessed.

He tore the tooth from the mouth of one of the witches and ran from the cave.

Then he was attacked by fierce wild animals until he was bleeding from many wounds.

After that an old man appeared and drove all the wild beasts away.

He wrapped the youth in a blanket and laid him upon a rock with his face to the sky, and that night a circle of fire descended and burned in a flaming circle about the youth.

Then the youth said, "I am the sacrifice," and the fire consumed him.

A white bird issued from his breast and flew up beyond the reach of the flames.

Now what happened afterwards explains fully why there was such trouble before.

You see, the satyr is an allusion to the goat-god, or the goat-man; he is emblematic, almost divine, and as she is afraid to meet that god, she sends the animus in, and he also is apparently rather perplexed.

It is as if he were leaving on a new quest, for there was no going further with that satyr.

He goes away on a boat and then he strikes the rock with his spear, which means an opening of the way, finding the way or the water, a sort of miracle.

Then he mounts upon the rock and the face of a woman appears down below in the wa-

ter, which is this woman herself in the depths of the unconscious.

She made herself unconscious in order not to face that awkward situation, and he follows her into a place where there are three witches-those three women who spin the threads of fate, adorning it with roses or cutting it with scissors.

And he behaves rather roughly because, according to the Greek myth, they have only one tooth between them and he tears that one out.

Obviously he is taking one disagreeable item away from them, robbing fate of one bad aspect.

But that is an outrage against fate, it is a presumption, and therefore the attack of wild beasts follows.

This is the typical punishment for all those Greek heroes that show hubris.

What is the definition of hubris?

Dr. Baynes: Arrogance. Prof Demos: Pride.

Dr. Jung: Yes, a sort of proud arrogance. The German word is Ubermut.

It is an increase of courage which amounts to insolence to the gods, and the punishment for the assumption of divinity is dismemberment, as, for instance, Dionysus Zagreus was dismembered.

He was torn to pieces by the Titans, the creative powers themselves.

So this youth who tried to rob fate of the poisonous tooth is dismembered or lacerated by wild animals,

for in resisting or outraging fate he puts himself in opposition to it.

This he should not do, because fate is an expression of the divine will. But he is saved by the old man.

This is again a typical fairy-tale motif: always in the supreme moment something helpful appears.

He would be a helpless victim, destroyed by the wild animals, had it not been for the intervention of the old man.

This is the wise old man, the medicine man, one who understands the speech of animals, who is lord of the animals and can therefore keep them at bay.

So the youth is saved for something better, for the divine sacrifice.

He cannot escape the necessity of falling a victim to the gods, but now in a different form.

In the night that circle of flames descends from heaven and burns him up, a sacrifice upon the altar.

The effect of the wise old man is that he makes him a willing sacrifice.

It is not a sacrifice to blind passions but a conscious fulfillment of fate.

In the picture [plate 7] you see the circle of flames descending upon him, he is consumed, but the white bird issues from his body and rises up to heaven.

This is the escape of the immortal soul, represented since time immemorial by the soul-bird.

I leave out the next vision, which has to do with the union with the beautiful god. It is the union really with the animus, that youth who through fire became transformed.

Through his sacrifice in the fire he acquires divine qualities, he attains to divinity.

Then she is united with him, which means that the role of the animus for the time being has come to an end.

Having performed the ritual of self-sacrifice, having shown her what would befall her, he has now given all his strength to her; he has entered her and she is entheos, which means filled by the god.

That ceremonial was usual in the antique mysteries though in very different forms.

The god entered into the body of the initiate, for instance, by means of the sacred food.

Or another interesting custom was to put symbolically-a golden snake through the body of the man, but instead of putting it into his mouth, the golden snake was pushed into his garment at the top and came out down below.

One of the titles or qualities of Dionysus was enkolpios, which means being in the womb or the bowels

or the vagina; an important fact in the mysteries was that the god should enter the initiate.

As our dreamer is now in this condition she will naturally have to face the thing from which she recoiled.

You see, she recoiled from the satyr and left that tricky place to her animus, and the animus having done

what should be done on such an occasion, she is now supposed to be able to face the satyr, so the vision goes on:

I beheld a satyr under a tree playing a reed. He stood up.

Great stars fell down upon him and a very brilliant band of streaming light slowly moved across his face.

I could only see his eyes which were green.

I tried to part the band of light which hid his face from me but I could not.

He stood with the palms of his hands upraised to me. He tore hair from his breast and threw it upwards.

As he did so the hair turned into little flames. Then it became dark.

He squatted down and blew upon a fire. I besought him to speak to me.

He put a blue robe upon me and pearls around my neck. I knelt before him.

Then he spoke to me saying: "I am the immortal one, I am the past, I am also the future. You shall know me."

He made the sign of the cross upon my face and breast. Then he faded away and I saw him no more.

You see this experience with the satyr takes an entirely different course from the one she expected.

If I should say to any one of you: there is a satyr in there, go in, you wouldn't do it probably, unless you were a policeman or an alienist.

Of course, she was afraid, she turned away and left the place to the animus.

But now she confronts the satyr and the situation is not at all like her expectations.

She had expected something sexual, but naturally it is a god.

We are prejudiced in regard to the animal. People don't understand when I tell them they should

become acquainted with their animals or assimilate their animals.

They think the animal is always jumping over walls and raising hell all over town. Yet in nature the animal is a well-behaved citizen.

It is pious, it follows the path with great regularity, it does nothing extravagant. Only man is extravagant.

So if you assimilate the nature of the animal you become a peculiarly law-abiding citizen, you go very slowly, and you become very reasonable in your ways, inasmuch as you can afford it.

For it is very difficult to be reasonable; you are quite different from what you assume the animal to be.

Only a man can behave outrageously. Have you ever seen an animal getting drunk on cocktails?

We have an entirely wrong idea of the animal; we must not judge from the outside.

From the outside you see, perhaps, a pig wallowing in mud, but that is partially because man has made the pig what it is; judged from the outside that pig is dirty.

If you were wallowing in the same mud, naturally for you it would be dirty. But it is not for the pig.

You must put yourself inside the pig.

The pig is convinced that the mud it is sniffing, mud with aquatic animals in it, is a perfectly businesslike proposition, and he is a very nice and law-abiding citizen of the world, whose daily job it is to sniff through the dirt.

In the picture of the confrontation with the satyr [plate g], you see his green eyes and the flames rising from his breast.

These are symbols of emotion.

She is tingling with emotion, a lot of little flames ready to burst into a big flame, the hopes that will arouse her to a big flame.

But nothing happens. She wears a blue mantle and a pearl necklace.

And that satyr, peculiarly enough, is without any genitals, which is of course very uncommon for a satyr.

The usual fashion is to wear them very conspicuously, as we know from antique pictures.

So the animal within is really meant and that god is the spirit of the animal.

She expected something awful, but the spirit of the animal puts a celestial mantle upon her, the blue mantle of Mary, and he gives her a necklace of pearls, which means tears, the sadness and divinity.

He is crowning her in the mysteries.

That is what the spirit of the animal does. Carl Jung, Visions Seminar, Page 158-168

Carl Jung: The picture shows the self as a star out of chaos. (2021-10-02 04:00)

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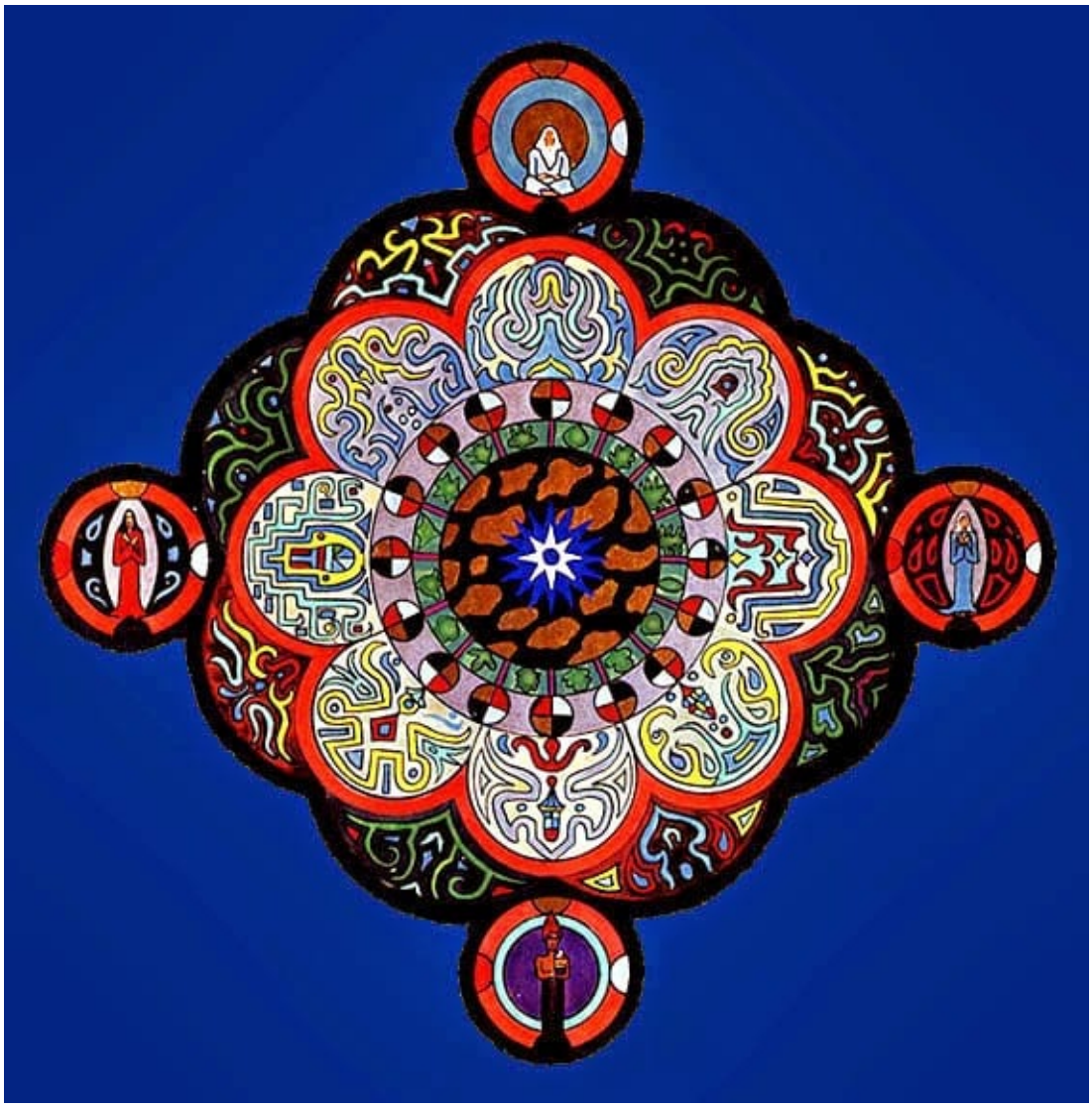

[1]Black Books

Cf. Jung’s painting of a star, The Art of C.G. Jung, cat. 62 , p. 138.

In 1950 he reproduced this anonymously in "Concerning Mandala Symbolism," noting, "The picture shows the self as a star out of chaos.

This picture is significant in that it sets the structure of the self as a principle of order against chaos" (CW 9i, § 683). The Black Books, Vol. VI, 227, fn 106

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=335LEF4WA26UV&dchild=1&keywords=jung+black+books&qid=1608633451&sprefix=j

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Now this vision of the god Pan is a part of the initiation (2021-10-02 04:24)

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[1]Visions Seminar

21 January 1931 Visions Seminar Lecture I

Ladies and Gentlemen: The series of visions has now advanced to the very important moment when the patient meets the god Pan.

You remember I compared these visions with the mental phenomena which take place

during an initiation.

Now, of course, very little is known about that process; when you read about the initiation of primitives, or about the antique mysteries, you feel that you are pretty well at the end of human knowledge and understanding; you come across the most amazing psychology.

A Dutch scholar, de Jong, has written a book on that subject, but those matters are generally unknown; they are known only to specialists.

And the corresponding facts, which we are dealing with here, are also unknown because they have not been discovered.

I have discovered a good deal concerning them, but we are moving in unknown seas.

Now the whole series of phenomena which we are observing takes place in a sort of fragmentary mind.

Only a part of the patient's psyche is having these visions.

As in primitive initiations, the initiate is in a somewhat different frame of mind than when he is fishing or hunting, it is not his everyday consciousness.

You must realize that anyone undergoing such a process is in a sort of exalted state.

The experience is not like an experience in one's ordinary condition.

That last vision of the god is a very unusual one; it has the characteristics of an ancient Dionysian image, and the atmosphere and state of mind in which the vision took place was Dionysian.

There had been, before, the descent into the past, the descent through the ages into primitive culture, till finally she had that vision of looking into the eyes of the animal; in other words, she reached a sort of animal consciousness, a most remote instinctive feeling amounting to almost complete unconsciousness.

Then the ascent began, and the vision of the pagan god is part of the experience which takes place when the mind returns from a regression into the remote past and arrives in the sphere of the cultural mind again.

But it is the cultural mind at its dawn practically, in early Greece in the sixth or seventh century B.C.

That form, or that conception of the god fitted in with the frame of mind of that age.

It is exceedingly important that the patient should realize that particular concept of the god.

Can you tell me why?

Mrs. Fierz: She is of puritanical origin and the Dionysian concept is very far away from her, so perhaps the very next thing for her to see.

Dr. Jung: Yes, since she has a very puritanical background, she has in her unconscious mind the puritan conception of the supreme psychological factor, and, as compensation, it is absolutely necessary that she should realize this entirely different form.

According to the usual definition, God is something terribly obtuse and remote; and the definition is of great psychological importance because it expresses the supreme idea under which one works.

Of course we cannot assume that God is exactly as we define him.

He prefers to be himself, and what we say about him amounts to no more than what ants might have to say about Mussolini or the Pope.

As we are untouched by the public opinion of an ant heap, so God is surely what he is and not what we say he is.

But what the ant heap has to say about its own highest principle, its own supreme factor, is exceedingly important, because that shows its conception of itself, and we can be sure that the ant heap will be influenced by the conception.

For in formulating his highest principle, man formulates himself.

It is not necessarily true.

When we say our God is love, we know it is not true.

We say that in order to compensate for the fact that we do not love enough, that we hate too much.

Our ideal is love because we are too separated.

We talk of community and relationship because we have none; we always talk of the things we do not possess.

For instance, the cleanest, purest religion-literally clean, on account of its numerous washing ceremonials-is the Persian religion, and the Persians were known throughout the antique world as the dirtiest dogs that ever existed; their religion was compensatory.

The most fanatical monotheists were the Jews, and it was the Jews who always fell for the foreign gods.

The way in which people define their God is most characteristic.

But in these visions, there is no question of self-made formulations or definitions made up for a certain purpose; they are simply facts which we observe.

Such visions just happen.

The point of this technique is that the psyche is liberated from the usual merely arbitrary management and is given over to itself, to a factor which is not identical with the conscious will or intention.

The patient is trained to let things happen, so that he may see his psyche; otherwise he labors under the impression that it is exactly what he wants it to be.

But if he is in such a relation to it that he is able to experience it as an objective fact, he will realize the truth and the value of psychical events.

Such a vision is not invented, it is not sought for, it is not elaborated; it just occurs in a certain particular form and so it has the character of objectivity.

But at the same time it is a compensation.

So since our patient started originally with a conception of the divine which was limited by puritanical prejudices, the god that appears here is naturally just the opposite.

This is not uncommon.

For instance, I remember the dream of a very puritanical lady, and another one of a clergyman, which show exactly the same psychology.

The lady dreamt that she was driving to church with her husband in her father's fine car-being a respectable man he had a beautiful limousine-and she was having some altercation with her husband about their convictions.

It was an Episcopal church, a very nice place otherwise.

The congregation was already assembled, and she saw that the people had a strange expression, they all looked half dead, and she also noticed the extraordinary fact that from the heads of those people vines were growing all over the church.

Then she discovered that in a corner somebody had brought in cocktails, and presently a girl pulled out a guitar and began to sing very frivolous songs.

This did not go very well with the church hymns that other people were singing.

She woke up in the most terrible confusion.

Here we see Dionysus brought into the puritan church and it upsets the whole situation.

The other dream was of a clergyman, a man very much concerned with all the modern problems, but quite convinced that the whole modern world should be in the lap of one universal church.

He is quite a liberal man, but absolutely bound by the ecclesiastical prejudice.

He dreamt that he came into his church and suddenly noticed that the part where the choir had been had fallen down.

The altar with the crucifix was still there, but it was completely overgrown with grapevines.

Moreover, the walls had fallen away behind and the crescent moon was shining into the church. He woke up with a tremendous start.

There, you see, is the same idea.

It is again the vine, the Dionysian principle, the fruit of the earth, that is growing into the church.

The altar is where one drinks the wine, the spirit of the earth, and it is assumed that the wine is inspiring, that it gives one good thoughts.

Then the background behind the altar is now open nature, and there is the moon.

This is a particularly charming allusion. Do you know what the moon means?

Prof Eaton: It is the feminine principle.

Dr. Jung: Yes, the feminine principle, which is repressed by the church, is here expressed by the moon.

In the Protestant church everything is masculine; since the feminine principle is connected with the earth, it is considered wrong, and it is therefore completely repressed.

That appears in this dream, and we have very much the same psychology in the visions we have been dealing with.

I tell you all that in order to give you a certain basis for the next things that happen.

The vision after the one of the great god Pan is the following:

I beheld a scarab which opened. A man and a woman emerged.

They walked down some steps to a pond and gazed there at their own images.

Then the man dove into the pond and emerged holding in his hand a ring.

This ring he held to the forehead of the woman and the ring sank into the flesh of her forehead and remained there.

Now this vision of the god Pan is a part of the initiation; it is the experience of the living presence, of the absolutely objective psyche.

As long as you assume that you are the inventor and instigator of your own psychical life, you are entirely alone in the psychical world.

You depend upon the company of other people in order to feel a presence outside of yourself.

One of the reasons why Protestants make such a fuss over human relationship, community life, and so on, is that there really is no objective psychical presence in their lives.

But if you can train yourself to take psychical contents as objective, you will feel a presence.

For then you know that the psychical contents are not things you have made, they really occur, they are there, and so you are not alone; then you can be in perfectly good company, most entertaining company.

If you have invented them, it is as if you were living in a world where you know that you have imagined the whole thing.

I should instantly stop lecturing if I thought I had invented all of you.

If you are only my illusion, why should I bother any further?

Why talk to my psychical contents if I have produced them, if they are only my imagination and therefore not real?

That all modern people naturally assume that nothing exists in the psychical world which they have not made up is the best possible demonstration of their God-Almightiness.

Our basic idea is that there would be nothing if we did not bring it about, which is an amazing assumption,

implying that we are in the condition of the creator before he created the world.

For instance, there is an old Hindu legend that in the beginning the creator was all alone by himself, there was nothing but himself, and that bored him most terribly.

Finally he got a tremendous headache and something really had to happen.

So he did the only thing he knew how to do, which was to contract, and this he did to such an extent that he

burst, and then there was reality.

There is a similar Jewish legend that God was originally a cloud or a gas and entirely alone, whatever he

touched he found to be himself, and he could stand it no longer; so he contracted and became a sort of thunder cloud, whereupon something like lightning suddenly burst out of him as the first ray of light.

And that was the sun, the beginning of creation.

He felt something outside of himself.

You see, that is exactly the position of our consciousness when we say that everything psychical is due to our instigation, and that we are responsible for it.

Then one is all alone in one's psyche, like the creator before the creation.

But through a certain training, certain exercises, suddenly something objective happens which one has not created, and then one is no longer alone.

That is the idea of the initiations: people are trained to experience something which is not their intention, something strange and objective with which they cannot identify.

Then they can say, there is the object, there is reality.

Often it needs only a tiny detail to bring about the realization.

I remember the case of a patient with a strict Catholic training.

The exercitia prescribed by Ignatius Loyola are most characteristic of that kind of training, whereby all spontaneous creative fantasy is intentionally destroyed.

This patient had undergone that, and since her Catholic creed was not helpful any longer, it was necessary that she should have the experience of the reality of the psychical contents, so she had somehow to produce a spontaneous fantasy.

A certain picture came to her upon which she could concentrate, a picture of a tribe of Indians who had camped on the bank of a lake, but it was in a desert where there was not a trace of organic life.

And there was one Indian, the chief of the tribe, who would never move, he just stood still like a wooden figure.

She tried to bring that man to life, it was always the same image and she always concentrated upon it, but nothing happened for weeks, and it was all-important that something should happen.

Then, suddenly, she once felt a bit of moisture in the air.

And that was the amazing discovery, that touch of moisture in the air she had not invented.

It was exactly as it happened to the Demiurgos: When he had created the world he withdrew a bit to look down on what he had done.

"That is damned good," he said and was quite vain about it, "I am the creator of the world."

Then in his vanity he also looked up in order to say, "And this too, how fine it is," when he suddenly beheld a little light far above his head and knew that that he had not created.

Instantly he traveled up and up until he reached that light so far above him.

And there he came to another world, there he discovered the spiritual world which he had not made, and there the great enlightenment came to him, that worlds and worlds had existed and would continue to exist besides this miserable little world which he had created.

That is a Gnostic myth, and that is a psychological experience. It describes the mystery in an initiation: here is something which I have not created.

That woman was completely overcome by the fact of that bit of moisture in the air; it was so genuine that it brought home to her the fact that something was alive which she herself had not managed.

Her feeling about it was almost pathetic.

If that Indian had moved or spoken, she would probably have been suspicious, she would have said it was her imagination, but the moisture was almost a sensation, and that was absolutely convincing to her.

So this experience of the objective fact is all-important, because it denotes the presence of something which is not oneself.

Such an experience may reach a climax where it becomes the god, and therefore even the smallest happening of that kind has mana quality, divine quality.

A bit more and it is the deity, the giver of life. It is a decisive experience.

This new vision describes a union between a man and a woman who had before been enclosed in a scarab.

Our patient has read Egyptian mythology, so she knows that the scarab was the chthonic form of the sun god.

Therefore it was called the kheper-ra, the god in the form of the scarab; and in that condition it was thought that the god was forming his own egg.

You know, the scarab makes a ball of camel dung as a store of fodder for its young, but the Egyptian idea was that it hatched itself out of the dung.

It was a sort of phoenix myth to explain the fact of the sun’s regeneration.

The original idea was that the sun really died in the evening and that every morning a new sun was made, for it was a great puzzle that the sun went down as if it were buried in the ocean or the earth and then came up again.

Also the fact that the sun lost its power in the winter and then later regained its strength was

very puzzling.

But the Egyptian idea was that the sun regenerated itself in the night, and that fertility and self-regeneration were expressed by the symbol of the kheperra-as the scarab regenerates itself, so does the sun.

Now as the sun was supposed to be contained in the kheper-ra when inthe state of regeneration, so the relationship between man and woman seems here to be contained in the kheper-ra.

After the vision of the god comes a new revelation concerning the relationship between man and woman; it is as if the relationship had been regenerated and the regenerated couple were now appearing.

But why should the relationship between man and woman be affected? Is not that always the same?

When you see nothing but the outside of the chthonic scarab, it means that the sun has disappeared; it is winter, night, there is no light and no warmth.

That would be the condition in which consciousness is all alone in itself.

How would that affect the love relationship between man and woman?

Practically, it is the question of what such religious mythology has to do with a love relation at all.

Mrs. Wickes: Is it that just as the idea of God had to come in a new form, so the idea of love and relationship had to come in a new form, which would be an unacceptable pattern to her conventional ideas?

Dr. Jung: Yes, the conventional form is identical with the actual assumption of consciousness that it is all alone, that everything that happens psychically is an arbitrary invention of consciousness; and if one applies the same idea to love, there is only a love relation within the conventional forms, nothing else exists.

So if our patient has any experience of psychical reality at all, if she admits that something may occur which she is not responsible for, then she has also to admit the possibility that something may happen in her feelings which she has not invented and which is outside the frame of conventionality.

That of course throws an entirely new light upon everything; the relationship between man and woman is just one application of it.

She says to herself: if it is possible that something happens in my psyche which I have not made, then what about love?

Then something can happen in my feelings which I have not invented; anything could happen there and it could not be denied, whereas the conventional consciousness always starts with the assumption that one can deny an inconvenient feeling because one doesn’t

want to feel like that.

Convention handles these problems as if we should assume responsibility for the fact that we feel in a certain way, but it is absolutely impossible because we have not invented that kind of feeling.

It is as if I should say I was sorry that the weather was bad today.

But I am not responsible for the weather; it is awkward and disagreeable, I grant you, for one has to take an umbrella, or perhaps put on a heavy coat, yet it is not one's responsibility.

So the instant she realizes this-in a woman that works very quickly-it suddenly becomes objective.

This experience means the complete renewal of the idea of the relationship between man and woman, as you can easily imagine.

Coming out of the scarab is like the sun rising.

That is very usual symbolism, as when a person begins to understand a thing, he says, it dawns upon him.

It is the coming of light, it becomes clear to her, she is in a way enlightened.

And now she is in the picture, which is very important; through that experience she sees herself in relationship in a new way.

I don't know whether you grasp the difference.

You see, it makes all the difference in the world whether a woman assumes that she has invented a certain feeling or a certain situation, and so is responsible for it, or whether she can take it as an objective fact which occurs in exactly the same way as the vision that occurred before.

As in the case of the Catholic patient who experienced that moisture in the air, it made an enormous

difference to her when she was able to realize that things happened in her consciousness as they happen in nature.

You would not assume when the sun breaks through the clouds that you were the instigator of it, but when you have a certain thought you actually assume that you have invented it.

That is tremendous arrogance, really God Almightiness.

If you apply that thought, if you begin to think what it means for your practical life, you will see that it makes all the difference in the world.

It can change your Weltanschauung completely.

This woman comes to that realization here; she sees herself now as if in a new world, she sees her feeling in a new light.

And this renewal is due to the vision of the life-giver, the great god Pan.

So that realization is part of the mystery experience.

Suppose you are dealing with someone concerning an ordinary matter, perhaps a business matter.

This is within the ordinary conventions in the conventional and ordinary world, there is nothing particular about it.

But suppose, while you are doing your business with that man, that

you suddenly have a vision in which both you and he are in an exalted

form, and you see moreover that the business is by no means so much

merchandise against so much money, but that it is symbolic.

Then, naturally, you understand that it is not ordinary business, but a part of a greater and more significant life.

But this is also the way in which people go crazy.

They suddenly understand that an ordinary event like meeting a man and greeting him is not simply that; it is a meeting between the King of England and the Pope.

The man you are greeting is not just that man, he is somebody else; he doesn’t know it, but you know that you are both something very particular.

So it is only a very subtle nuance that separates those matters from insanity.

It is the religious aspect that makes the difference.

In cases of insanity one is impressed by the fact that these appearances, or these particular distortions of reality, have no religious character whatever.

For instance, a pathological case, in describing what happens, usually first describes a piece of ordinary life-I was born, I was married, I am living in such and such a house-but then he suddenly begins: "One morning I left my house with nothing particular in my mind, when I saw that the sun was splitting into two suns, and that everybody’s faces had changed, they all looked quite pale, and some were merely skulls; so naturally I got quite excited, because I knew that I was now chosen by God to preach salvation on this earth; then they took me to the police who sent me on to the clinic."

That is the way such a case develops.

If they could realize the situation, if they could make the difference between the two levels, that one level is the physical world and the other level is the psychical world, the whole thing would be understood.

In the psychical world, one can experience two suns, split the universe in twelve parts if one pleases, because there physical facts have no value.

But one must know that one is in an abnormal condition, and be able to switch it off and get into one's so-called normal condition again.

Such an abnormal condition is by no means pathological.

As long as humanity has existed, religious exaltation has existed.

It is a legitimate attempt at a sort of higher consciousness.

If one succeeds in grasping an idea which will only come through to the world in two or three hundred

years perhaps, if one can imagine how relationship, for instance, will then be understood, one is naturally in an exalted condition.

In that condition one is not necessarily in space and not necessarily in time, but one must know it, and that is exactly what insane people do not know; they are insane because they have no realization of what they are experiencing.

We must know that we are living in the year 1931 in this respectable town of Zurich, and not in the year 2500.

The normal man knows that certain things belong to the level of ordinary consciousness, and others to a more exalted level of consciousness.

It is even possible that a thing may belong to both levels of experience, that ordinary activity might have an aspect which has nothing whatever to do with the physical level, but belongs to a higher consciousness.

And inasmuch as it belongs there, it has the divine or taboo character, and therefore it is extremely unwise to let it appear in the sphere of ordinary life.

It is necessary to make these distinctions; otherwise people are unable to live a complete life.

The physical or conventional level is much too narrow; one must also be able to live in a symbolic way.

The reason why there have always been religions is because religions formerly had something to do with exaltation.

You must not think of ordinary Protestantism; that is an unfortunate example. Protes-

tantism is a protest.

I am no Catholic, my father was a Protestant clergyman, so I know something about Protestantism, and it is not a real religion, it is a protest against a real religion.

Nor is actual Catholicism a fully living religion because it does not hold the intelligentsia.

It is good for the masses, one could say, but people who have been Protestants cannot easily find the way back into the Catholic church.

So we have not very good examples.

But if one studies antique or primitive religions, one sees how those people were given the opportunity of an exalted life and had cause to remember it; and inasmuch as there have always been such religions or such ritual forms, we can say that there has always been an absolute need in man for that dual life.

Now things on the exalted level have their feet in reality; as an accompaniment, there is always a cult, a ritual, as we saw in those pictures of the Villa dei Misteri in Pompeii.

That kind of life has its outer appearance.

In such a mystery place, one would see people doing really ridiculous things.

In the story of the Golden Ass, for instance, a deification takes place in the end, where Mr. Smith, say, is Helios on a pedestal with a crown on his head.

Think of any of us on a pedestal, having donned a celestial mantle covered with stars and planets, and being worshipped by rs. So-and-So!

Yet I am sure, if you have read that account by Apuleius, that you felt his emotion vibrating in his confession, and I am absolutely convinced that it was really there.

The thing worked, it was real; it was no longer Mr. Smith or Mr. Jones standing upon the pedestal in the heavenly mantle.

You see, these things are utterly impossible on the physical level.

They only live as spiritual facts, so they must necessarily be taboo, they must be esoteric.

Therefore any real religion is esoteric.

The original Catholic baptism-the complete submersion-was esoteric.

Of course it is ridiculous to think of Mr. Smith or Mr. Jones in his nightshirt diving into the pond.

It was cold, and the water not quite clean, and all those awkward little things happen-

ing, awful human details-perhaps a lady's comb dropped into the water and he felt that he must fish it out for her.

It is all so ridiculous, so it had to be a mystery.

Nowadays we only baptize babies, and they are just nice little lambs.

But the baptism of the adult was originally a very serious business, so it had to be in a mysterious and secluded place, where the few who were present were in the proper mood.

Then it was possible, then it held meaning.

So this exalted life is risky; from the ordinary point of view it is somewhat ridiculous, exactly as the life of lovers is ridiculous.

If someone took a stopwatch and observed, say at 11: 15, one kiss, one minute thirty-five seconds, it would be terrible.

And what they say to each other is all so nonsensical and in such bad taste. But they are in heaven.

Well now, this last vision contains, as I have explained, the realization of an entirely new aspect of relationship between man and woman, quite other than their relationship on the physical or conventional level.

You notice that I say physical or conventional and perhaps you are astonished that I make them practically identical.

But convention is nothing but the average truth.

For instance the law or the penal code recommends one way of acting or behaving; it tells you what you can safely do, how far you can go.

And so the conventions are just signposts that indicate how far you can risk yourself on this level of visible things, in this conventional world, that is.

But there is another kind of relation between man and woman which obviously belongs to a different order of things, it belongs to that exalted condition.

This is an extremely important recognition, and it is immediately followed by the image of a union of a very divine nature, namely, that ring which the man brings up from the depths of the pond is inserted in the flesh of the woman's forehead.

You can wear the ordinary ring on your finger and also you can take it off, but when it is inserted into your flesh, grown into your flesh, it is a different matter; even if it is cut out, it leaves a scar; it is far more securely fixed than when you wear it on your finger.

That is the idea here.

It means something far more penetrating than the conventional relationship.

Now that is a general truth: Anything that happens in the exalted condition is far more impressive and penetrating than anything that happens on the conventional or physical level.

I don’t know exactly what the reasons are, but if you ask people what they consider the most important

event in their lives, if they are not confined to common sense only, they usually tell you particular experiences which clearly indicate an exalted condition.

Therefore it has often been said that nothing matters but the union with God, or heaven, or something of the sort.

And so the relationship on the exalted level reaches into greater depths, it is unforgettable, it burns itself into the flesh.

If the ring is removed, the scar will be forever visible.

That spot on the forehead is where the criminal is branded, and it is also the place which is particularly holy in Brahmanism.

It is the so-called ajna centre, which plays a great role in the Tantric theory of these phenomena.

It is the center of supreme knowledge, supreme consciousness.

This center is also in other forms of yoga, in Chinese yoga for instance, where it is called the birthplace of the imperishable body, or the diamond body.

That indicates that this union is not only an experience on the exalted level, but has also to do with the problem of individuation, because supreme consciousness is linked up with the idea of perfection or of completion.

In Tantric yoga it is said that the yogi has extraordinary command over his psychical powers; when he wants to die, or feels that death is approaching, he collects all his energy in the ajna center, that center of supreme consciousness, and thus he vanishes.

It is also called the place of liberation, because supreme consciousness means supreme detachment.

As long as one is in participation mystique with things, one cannot be conscious of them.

Any increase in consciousness brings about an increase of detachment, and the tendency of Eastern philosophy is always to reach that supreme consciousness and with it the supreme detachment.

This condition is called Nirvana, the being non-being, for if one is completely conscious and completely detached, it is as if one were not.

This place on the forehead, then, indicates the seat of supreme consciousness, and that has to do with the process of individuation, because supreme consciousness and individuation are identical.

As I said, as long as one is mixed up with objects, not separated, not individuated, one cannot have individual consciousness.

The relationship our patient is realizing is closely connected with the problem of her own individuation, and at the same time it has the importance of the experience on the exalted level which would make of her a twice-born, as they say in India.

This particular place on the forehead is always marked on the statues of the Buddha, and it is usually the

sign of the man with the awakened higher consciousness, the man who has undergone initiation.

At the time, neither my patient nor I were conscious of all this, but when one tries to get into the real meaning of the symbolism, one sees that it belongs with such general ideas.

This vision really contains the moment of complete initiation; that is, she is definitely touched and marked, like a criminal who has been sentenced and branded on the forehead.

Or it is the mark of the chosen one.

That fact should give an absolutely typical quality to her psychology.

She is like someone who has always believed that twice two might be five or six, or if four there was no certainty about it, but from now on she knows that twice two are really four.

Such a realization has usually an unforgettable character, and therefore all these experiences have the character of the divine.

It is as if the transitory quality of experiences on the conventional level were abolished, and something of an eternal nature had entered in.

Also, it is surrounded by a reminiscent historical atmosphere, an old Greek feeling comes up, for instance, as if we were still in the year 700 B.C.

We are living twenty-six hundred years later, yet that feeling is alive and as serious as it was then.

So how can one help having a feeling of immortality or timelessness?

Such experiences always have the character of coming out of eternity, which naturally excludes the applicability of a temporal point of view.

It is as if you had fallen into the hands of cannibals and said: "Now look here, don’t play the fool, that is cannibalism."

But they put you into the cooking pot all the same; they don’t care about conventions, why talk about cannibalism?

If this woman has realized the mana quality of her experience, categories of conventional origin do not apply.

You can only say: "Well, if you appear as Helios on Bahnhofstrasse with a crop of palm leaves on your head, you will be arrested and put in the lunatic asylum."

On the ordinary level people will not understand.

Therefore people have forever made mysteries of these things.

On the African west coast when they call the boys for initiation, they whirl the great bull-roarers and make a sound which is very impressive in the night.

They call it the voice of the great spirit.

And when they hear the bull-roarers no woman is allowed to go out of the house, for if she should see that her husband was the sacred spirit, she would go to the devil.

No wife has ever been convinced that her husband was a superman, the voice of the great spirit; she says that is all nonsense.

Therefore if a woman or a girl dares to peep out of the hut she is instantly killed.

It is quite serious; even when women see the totemistic ceremonies of the men quite by chance, they are killed by the spear.

That happens also if the men watch the women.

At one of the women’s ceremonials, they speared a man for having violated their mysteries.

It is in order to avoid the application of the conventional point of view; that simply cannot be applied.

Of course, under certain circumstances it must be applied, otherwise people can lose themselves entirely; in certain cults they have done most impossible horrible things.

As long as they are done within the mystery and are understood as a holy ritual, they are not perversities; but the moment they are seen under a more human or banal aspect, they become perversities.

Like throwing the children to Moloch.

That might be called ordinary murder and a terrible perversity, and then it would be perversity.

But before that it was a divine sacrifice and most efficacious because it was real; it was

not murder, because in that exalted condition it meant something most wonderful.

I am quite convinced of that.

The sacrifice of the first born, for example, must have been the supremist sacrifice.

You know the extraordinary kind of monkey love which primitives have for their children, yet they learned to sacrifice them.

The moment they open their eyes and see that it is just murder, then it is murder.

Then they see that the symbolism is absurd, and only the lazy, stupid, inert masses continue such a rite.

As long as it works it is real, but when it is understood it collapses and there is need of other forms.

You see, the reason why religions, religious symbolism, and the efficacy of ritual die, is that it all becomes an everyday matter; as soon as it degenerates into ordinary routine there is no exaltation.

If the priest enters his pulpit thinking: Oh, I have to read that service, it is done for.

But if he is in that exalted condition, it is efficient, then the congregation feels the mana.

Otherwise it is worse than nothing-better nothing-and we are pretty much at that point.

Mr: Baumann: I should like to ask something which was suggested by the last point. Why was Abraham stopped when he was going to kill his son?

Dr: Jung: That would be just the supreme consciousness, for with relatively primitive people, what we would call our superior insight becomes objective; it is projected into psychical objectivity, automatism Psychologique,

it is a voice, it is the god.

Abraham did not feel it as his own consciousness, a vision prevented the deed.

That marks the transition to the understanding of the sacrifice of the son as mere murder; then the sacrifice

of the animal was substituted.

That it was understood to be murder and violated human feeling was the reason why the substitution was

made.

But in the exalted condition they could feel the blessing of heaven upon what was a horrible crime; to them it was an act of the greatest devotion.

In the excavations of old Carthage they found a series of pots in the temple of Astarte containing the remains of hundreds of slaughtered little children that had been sacrificed to the goddess.

That was not mere cruelty, it was great devotion.

You can imagine that those women did not like to give up their children.

It is like the self-sacrifice of the first Christians; Tertullian used to teach his catechumens to offer themselves to the circus of wild animals, to sacrifice themselves in that way.

But self-sacrifice is just as bad as killing someone else; it is human sacrifice, human blood.

The English common law is very logical in that respect; a man who attempts to commit suicide is punished by law for having committed an outrage, and such people have a correspondingly bad conscience about it.

Like the story of the man who tried to drown himself in the moat round the citadel at Spandau.

A sentry saw the man approaching the moat, obviously in order to jump in, and he shouted tohim: "If you jump in I shall shoot youl" Instantly the man ran away.

He was going to commit a murder so he had a bad conscience.

That ordinary soldier understood the situation; he felt that the man was a criminal, and therefore he was justified in threatening to shoot him.

Now here is the next vision [plate g]:

I beheld a beautiful youth with golden cymbals, leaping high in the air with joy and abandon.

He was followed by dogs who were also leaping with him.

His hair was black and around his loins was a leopard skin.

He came upon an old man, in a turban, who stood with his arms outstretched.

The youth stopped and his cymbals dropped.

The old man gazed at the earth and flowers sprang up at his feet.

The youth fell upon the ground and buried his face in the flowers.

The old man lifted up his countenance. His face was dark but his eyes were white. He was blind.

Here the animus is again taking the lead.

I have already explained that in a situation where the contents are too far from consciousness, so that the consciousness is unable to realize them, the contents are then enacted or impersonated by the animus, as if only the animus were concerned with them. It often happens like that in ordinary life.

Suppose, for instance, that you are not aware of a certain important quality of your character; perhaps you are not aware that you are very vain.

People who are terribly modest insist upon their modesty and then one knows they are vain, and one sees that those people discover vanity everywhere in other people; they emphasize their vanity, they are so particularly impressed with it that it is almost as if people were employed to impersonate or perform the vanity role.

Also it is quite interesting to observe how such very modest people induce others to be boastful; they bring

out vanity in others.

And so when other bad qualities are projected, they bring out those very things in other people.

People are always complaining that other people are unkind and unfriendly with them.

But look at them! They are the unkind and unfriendly ones, and naturally they bring that out in others.

So very sensitive people (who are always tremendous tyrants) bring out all the brutality in their surroundings.

Sentimentalists bring out vulgarity. And people who are afraid are attacked.

We see the same mechanism here.

When the patient is unable to realize certain contents, or to perform certain activities, because they are

too far away and therefore not recognizable as parts of her own psychology, then the animus takes on the role.

That is like the primitive method of education.

Initiation is always used as a means of educating the youth,to teach them what is or is not permissible.

So in certain tribes, several of the older men perform all the things which are not permissible, a whole

list of bad deeds, to show the young initiates what they shall not do.

There is the same vicarious performance in this vision.

The youth expresses the Dionysian attitude.

He is represented in a leopard skin with clashing cymbals in his hands, which are part of the Dionysian ritual as an accompaniment to the music and dancing.

Obviously she cannot yet realize the exalted joy of the Dionysian cult, the situation is still too bewildering, she cannot detach herself to the point of forgetting herself; that people should be deprived of the consciousness of themselves, lifted out of their everyday condition, was the sign of the exalted condition.

Therefore the classical contest between Apollo and Dionysus, which ended with the fact that the temple at Delphi, which had originally been the property of Dionysus, was later on divided really with Apollo.

This is considered as historical evidence of the great religious conflict between the Apollonian and the Dionysian tendencies: on the one side, the law, the tendency towards strict rules, and on the other side

the breaking of all rules through exaltation.

In the higher states of exaltation one really does forget oneself, but that is not only the self-forgetfulness arising from some form of intoxication.

That could be said of the Dionysian cult, but in Indian psychology it is a consequence of the detachment of consciousness.

For the more one becomes conscious, the more consciousness becomes detached the more one forgets oneself and the less one matters.

One does not matter because one is too conscious.

And when consciousness becomes detached from objects, the particular object does not matter so much.

This accounts for the Eastern attitude of indifference, which on the practical side has bad consequences; human life and health do not matter enough, they are far too much disregarded. Carl Jung, Visions Seminar, Page 171-186

1. https://smile.amazon.com/gp/product/B07VSZTKJ8?pd_rd_w=whKbP&pf_rd_p=d0b853a8-d2db-41b7-8b84-a739a2ee3e8d&pf_rd_r=ZCRQNM2JWTPPHTTCX1H2&pd_rd_r=72b21de5-4cbc-44b

Great art till now has always derived its fruitfulness from the myth, (2021-10-02 04:41)

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Chie Yoshii
We are living in what the Greeks called the right time for a "metamorphosis of the gods," i.e. of the fundamental principles and symbols...
Carl Jung; The Undiscovered Self; Page 110

Great art till now has always derived its fruitfulness from the myth, from the unconscious process of symbolization which continues through the ages and which, as the primordial manifestation of the human spirit, will continue to be the root of all creation in the future.

The development of modern art with its seemingly nihilistic trend towards disintegration must be understood as the symptom and symbol of a mood of world destruction and world renewal that has set its mark on our age.

This mood makes itself felt everywhere, politically, socially and philosophically.

We are living in what the Greeks called the Καιρ – the right time – for a "metamorphosis of the gods," i.e., of the fundamental
principles and symbols.

This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing.

Coming generations will have to take account of this momentous transformation if humanity is not to destroy itself through the
might of its own technology and science. Carl Jung, Undiscovered Self, Page 77-78

Theriomorphic symbols are very common in dreams and other manifestations of the unconscious. **(2021-10-03 04:02)**

[paypal _donation _button border="5"]

Nick Sheehy
Theriomorphic symbols are very common in dreams and other manifestations of the unconscious...
Carl Jung, Aion

Here the magnetic attraction does not come from the doctrine or the water but from the "Son," who is symbolized by the serpent, as in John 3 : 14.

Christ is the magnet that draws to itself those parts or substances in man that are of divine origin, the narpiKol xapa/c-njpe? (signs of the Father), and carries them back to their heavenly birthplace. The serpent is an equivalent of the fish.

The consensus of opinion interpreted the Redeemer equally as a fish and a serpent; he is a fish because he rose from the unknown
depths, and a serpent because he came mysteriously out of the darkness.

Fishes and snakes are favourite symbols for describing psychic happenings or experiences that suddenly dart out of the unconscious and have a frightening or redeeming effect.

That is why they are so often expressed by the motif of helpful animals.

The comparison of Christ with the serpent is more authentic than that with the fish, but, for all that, it was not so popular in primitive Christianity.

The Gnostics favoured it because it was an old-established symbol for the "good" genius loci, the Agathodaimon, and also for their beloved Nous.

Both symbols are of inestimable value when it comes to the natural, instinctive interpretation of the Christ-figure.

Theriomorphic symbols are very common in dreams and other manifestations of the un-

conscious.

They express the psychic level of the content in question; that is to say, such contents are at a stage of unconsciousness that is as far from human consciousness as the psyche of an animal.

Warm-blooded or cold-blooded vertebrates of all kinds, or even invertebrates, thus indicate the degree of unconsciousness.

It is important for psychopathologists to know this, because these contents can produce, at all levels, symptoms that correspond to the physiological functions and are localized accordingly.

For instance, the symptoms may be distinctly correlated with the cerebrospinal and the sympathetic nervous system.

The Sethians may have guessed something of this sort, for Hippolytus mentions, in connection with the serpent, that they compared the "Father" with the cerebrum (iyKe<pa\ov) and the "Son" with the cerebellum and spinal cord (TrapeyKe^aXU SpaKovTouBrj’s).

The snake does in fact symbolize "cold-blooded," inhuman contents and tendencies of an abstractly intellectual as well as a concretely animal nature: in a word, the extra-human quality in man. Carl Jung, CW 9i, Para 291

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8 December 1930 Visions Seminars Lecture IX (2021-10-03 05:09)

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[1]Visions Seminar

8 December 1930 Visions Seminars Lecture IX

Last time, you remember, we saw that the white bird changed into the Black hawk in order to get an egg up from the earth, but when it reached the sky it was apparently the white bird again.

It is one and the same bird, it only took on the dark form in order to seize the germ of life. This egg is rather mysterious.

It always symbolizes a beginning, and we don’t know what will come out of it.

We will not speculate about it now, but learn from subsequent events what it contains.

The next thing is that the bird flies to the woman dressed in blue, who is sitting like an ancient statue, and settles down on her hands.

You will remember the picture of it.

The woman holds a grain of wheat which the bird takes in its beak and then flies again up into the sky.

The woman dressed in blue is a peculiar mixture of the Christian celestial mother and, on account of the wheat, of Demeter and Isis.

Inasmuch as the Host must consist of wheat, there is a connection with Christ as well as with Iacchus and Osiris (being the resurrected wheat).

The scene of the white bird coming down upon the mother is an unmistakable parallel to the conceptio immaculata, since the Holy Ghost is depicted as a dove.

We may assume, therefore, that the bird brings the seed of life, the divine germ, down to the mother.

The seed corresponds to the egg, which is also a germ of life.

We could say, therefore, that the egg reappears here, but transformed.

The grain of wheat in the hand of the mother refers to the fertility of the earth.

The egg as well as the grain symbolize the Self that is yet to be born.

What does the figure of the mother mean?

Psychologically she would be the collective unconscious under the maternal aspect, the history of the blood, for the mother in a woman’s case refers to nothing spiritual.

Properly speaking, the mother refers to the womb, to the clan, to the nation, or to the earth.

Therefore I say that the mother is the blood, and you will see that this interpretation is confirmed later on.

I should tell you that I did not explain these visions to the patient at the time; I merely listened, and we had enough work with dreams so that the visions as a rule remained absolutely untouched.

Through the picture of the immaculate conception the germ of life has been deposited in the stream of blood; thus it has been inserted into the sphere of the instincts and thereby something like a pregnancy begins, in which the patient is her own child.

This is the mystical child, another symbol of the Self.

The mother holds a grain of wheat, which is exactly like the mysterious Iacchus in the Eleusinian mysteries of which I have spoken already.

It was there not only a grain of wheat, it was a whole ear of wheat which the priest showed at midnight in a ceremony containing the same underlying idea, one could say, as on the night of Christmas; the situation is the same.

The ear of wheat represented the son born of the Great Mother, the earth.

So this might be a sort of anticipation: the mother shows the grain of wheat as the anticipated result of the birth to come.

And the bird takes that grain and flies up into the air with it, we don't know where.

This is very typical of the beginning of visions: it begins at the bottom, as it were, as if the whole world had to be built anew, or as if nothing had ever happened before; and then it carries the thought through until it reaches the stage that is not yet and that never has been: it reaches the future.

It is often as if such a series covered the whole way, as if each series extended from hell to heaven, from

the beginning to the end, as if it were a complete cycle more or less clearly formulated.

In the beginning, the future stage is rather dimly characterized, then later it becomes more and more clear, and the beginning gets blurred.

This is a general characteristic of such visions.

I cannot tell you how far the patient has been influenced by her reading here; it is possible that she has read about the ceremony at Eleusis.

I must verify that point.

Here is the next vision: "I beheld a horse which changed into a ram and then into a bull."

This is again the typical series and you see how things begin at the bottom.

The horse symbolizes the animal libido, so this means the unconscious libido associated with man; and that changes into a ram, and the ram into a bull, which is spring symbolism, as we have seen.

The ram is the sign of Aries, and the bull is the next sign, Taurus, the fuller fertility, the greater generative force.

The vision goes on: "I saw that the Indian was upon the back of the bull holding it by the horns."

This means that the animus is renewed by that renewed libido.

Then the Indian was leading the bull which followed very quietly.

They slowly ascended a high hill until at last they stood upon a pinnacle of rock.

Below them many people surrounded the rock and raised their hands as if in supplication.

This is interesting, that resuscitated libido expressed by the bull is a very primitive idea.

The reason for the spring festivals is to shake off the past year and to renew the medicine power or the mana, the health power, for the coming year.

Therefore such ceremonials are still celebrated in the spring in order to make people sound or strong for the

year ahead.

For instance, in my native town Basel, at the end of January, when one feels the first inklings of spring, a highly primitive ceremonial, a masked dance, is performed by three figures.

A very strong primitive man, a wild man, carrying a sapling and wearing green wreaths of ivy on his head and round his body-showing that he is a renewed vegetation demon-comes floating down the Rhine on a raft, with drummers beating in a particular rhythm.

He is welcomed to the town by two animals, a lion and a griffin, who are waiting by the bank of the river and beg him to land.

This he does with some reluctance apparently, and then they dance together, a very curious dance with the drummers now beating in a different rhythm.

It is very impressive, a really primitive ceremonial.

That is the renewed ram or bull spirit; the new vegetation power, the new mana for the whole town for the whole year, comes down the Rhine in the very early spring.

Carnival has the same meaning.

And that was the idea of course in the Dionysian festivals in Athens, where they carried the phallic symbol.

There is also evidence of such ceremonials in Italy in Etruscan times, symbolizing the renewed forces of nature.

The renewed force has in this case a spiritual value, and it leads the animus, the Indian, up onto a high pinnacle of rock, where a remarkable scene ensues.

It is very much like a biblical scene, like Moses on Mount Sinai, for instance, with the people down below worshipping the divine miracle; they all have their arms outstretched to the Indian as if in supplication,

so we must assume that the animus as well as the bull have taken on a spiritual or divine significance.

This picture is based upon nothing in external experience; it happens in the unconscious of the patient and she simply looks on as at a moving picture.

But the figures in the scene express, or are at least mirror reflexes of, corresponding facts in her unconscious.

The bull, the Indian, and the crowd that watches the performance are all in her unconscious; it is a sort of audience within herself composed of the parts and particles and atoms of the collective unconscious.

There is one leader, the animus, and there is one power, the renewed libido.

That is the important fact for the unconscious.

It is as if there were a tremendous desire in the unconscious to be led, and with the hope of renewal.

For what they expect of the bull and the Indian is rebirth, the spring miracle, and it is interesting to see how apparently the whole collective unconscious is waiting for this miracle to happen.

You may remember that passage in St. Paul about the apokatastasis, which is this same idea that the whole of nature, all creatures, are expecting the revelation.

As we are expecting the manifestation as the children of God, a revelation of the Holy Ghost within us, so all creation, even the animals and the plants, are waiting for it too; that spiritual miracle of redemption or completion which happens in man means the crowning of all nature at the same time.

So everything that has been fettered will be released with the liberation of the children of God.

The idea is that man is the representative of the whole of creation, and whatever happens to him happens in a magic way to the whole world.

One finds the same idea among very primitive people.

The members of a totem clan, for instance, undergo certain ceremonials in order to change themselves; and because of that change, the nature of the totem will change also.

The totem animal is also affected in a way; by their getting into a certain psychical condition, the fertility of the totem animal is assured. In the center of Australia the growth of grass is exceedingly important, so they have a variety of grass seed as their totem; they

perform their rites and the grass-seed totem is responsible for the crops.

And there is a water totem in places where water is very scarce; they believe that through their ceremonies the water totem will secure enough rain and drinking water.

So the primitive idea is also the idea of the apokatastasis.

It is an exceedingly mystical idea. And as Paul thought, so the unconscious still thinks.

This belief is also to be found among the common people.

I once observed a very interesting case, a girl who came from the eastern part of the Black Forest, which was a very backward country then and in fact still remains so.

This girl was my mother's cook, and at that time we wereliving in the country and had a chicken yard with dwarf hens and roosters that were sort of fighting cocks.

One was particularly bad, he raised Cain all day long, so my mother told the girl to kill him.

So the girl chopped the cock's head off, and when she came back she said to my mother: "Well, at least he repented before he died, so now he will go to heaven."

My mother said: "But it is not possible for a cock to repent!"

"Yes, he did, when I chopped his head off he cried: 'Verzeih mir, Forgive me! Forgive me!' He repented because he was afraid that he would go to hell."

"But there is no hell and no heaven for chickens," said my mother,

"we have immortal souls and we go to heaven because God sent his only son to redeem us, but there is no such thing for chickens."

"But of course there is! Don't you know that at the same time that Christ came for human beings, the savior of the chickens came into the world too?

He preached the Evangel for the chickens."

She was in dead earnest about it. I enquired of local people and they said that these ideas were to be found among the peasants, that they cherished the conviction of an absolute parallelism between man and animal.

So when Christ appeared in the world, a savior appeared to each animal-a Dr. Fox, a Dr. Snake, a Dr. Hare, and so on-and preached the same thing, in order that all creation should be redeemed together with man.

That is the idea of the apokatastasis in a very primitive form.

Of course, above, in the thin air of universities nobody knows of such things, but they

are still going on.

I am quite certain that that is printed in no book, but it is printed in the hearts of the people.

Here we have the same idea.

It is as if the unconscious were showing our patient how the aspirations of the whole collective unconscious were aroused, and as if the Indian upon the bull were really the savior of the collective unconscious.

That brings us to a very paradoxical idea: you see, on this plane of consciousness we feel single and as if collectivity were just the opposite.

Inside it is different, there is a multitude, and there the situation is reversed: it is as if we were the multitude there, and as if the Indian on his bull were opposed to us.

You could say it was a sort of private theater if it were not so disagreeable; the theater idea makes it a bit too light.

When you really get in touch with these figures in the collective unconscious, you feel how terribly real they are and how utterly ungovernable.

But it might be a sort of antique drama, a performance amongst primitives where people were really killed, really tortured. Or it is like a mystery play in which blood may be shed.

It is as if you were a whole universe inside, while externally you are simply a unit. Inside you are a macrocosm and you contain many microcosms.

Then, as a matter of fact, there is no limit to greatness as there is no limit to smallness, so it is quite possible that each red corpuscle of your blood means a nebula or something of the sort.

The structure of the corpuscles of the blood has a great likeness to little solar systems, so why not after all?

Such speculations seem awfully far away, but step out into the night and look up at the sky, and there is infinity and eternity right on top of you, there are all those crazy speculations that you loathe during the daytime.

There is the fact that rays are still wandering in the sky which portray, say, the French Revolution.

You still could see the light of the guns of the World War at a certain distance from the earth, because light has a limited speed.

So somewhere out in space you can go back in history.

If you could put yourself at a distance of only about four hundred light years from the earth, you would see Columbus discovering America; if you had a good telescope you could

see him just now landing.

You could see the destruction of Mexico, and the great fire of Rome if you could take your stand about two thousand five hundred light years away and had a particularly good telescope.

That is perfectly true, so infinite greatness and infinite smallness are true.

It is quite possible that we contain whole peoples in our souls, worlds where we might be infinitely great as we are infinitely small outside, so great that the redemption of a whole nation or of a whole universe could take place within.

I once had a case of schizophrenia, a girl who was so caught by that redemption mystery which was going on in her that she could no longer speak to people.

She was locked up in a lunatic asylum for about sixteen months, and I had a chance somehow to get behind her screen and discover where she went.

She went to the moon and became the savior of the moon people.

She became the redeemer of the world, she built temples and did all sorts of wonderful things, it was a most amazing story.

And the thing which was difficult for her to bear was that, in telling me that story, she cut the thread to the moon and could not go back; she had to be sane, she was caught to the earth because she had betrayed

the mystery.

She wanted to kill me because I had cured her, because her life in the moon was so much more beautiful.

She had no idea that the moon was a symbol, so that one called people like herself lunatics; she went into the unconscious-into the moon-and there she did the only thing that was worth living for, redemption; she succeeded in saving the moon people.

But she got stuck in the moon, she became the prisoner of the moon spirit. Then when I came in and she could tell me that story, she was caught in this world and could not go back.

She hated me for a long time and said to me: "Oh, it was so much more beautiful, I hate to live on this earth."

Since then I am not so compassionate about insane people; it may not be so bad, it only looks so.

Our patient is in the position of the supplicating people in this case because the Indian still has the lead, and the Indian on his bull is the redeemer; the savior and his bull is the Mithra figure.

Of course she has no idea that this Indian, being a warlike man, is Mithra.

I am sure that if she had known of that possibility she would have adorned him with Mithraic symbols, or would have called him that.

But he remained an Indian and the bull a bull despite that scene where they appeared to be divine.

Now the vision continues.

She does not understand it and therefore it simply moves on like a film.

"The Indian and the bull crossed a high bridge over a swift mountain stream."

Such a crossing always means going over into a different condition, a new chapter begins.

Then, "they turned to the left after crossing the bridge and descended into a wood."

So the situation becomes now quite different.

To the left means to the side of the unconscious, as the right is the side of the conscious.

They are going deeper, they descend into a dark wood, again a symbol of the unconscious.

"The Indian stopped to drink at a spring of water."

And then something very important happens: the patient herself appears in the picture; she is now a stage figure.

From now on the visions will be rather more like real experiences.

She will be more active in them, she is part of the mystery play, and this happens in the moment when the Indian comes down the hill and drinks the water.

Before, he was high up on the rock, but now he descends into the deeper layers of the unconscious until he comes to the spring of life, one could say.

He leaves the divine-mystery sphere and comes down to the sources of the libido, which are deep in the body.

He becomes almost physical and in that way he wakes her up; there he catches her- that was the key he inserted in drinking the water.

That is an old symbol: drinking from the magic well has a transforming effect; it bestows all sorts of magic qualities upon one.

By drinking from a certain well women became pregnant.

And you remember the symbolism of the well where the woman of Samaria came to draw water, and where Jesus offered the living water.

In this case, by going down toward the earth, down into the body, and drinking the water, the Indian

establishes a moment of communication between the sources of life and himself, and so he brings her in.

You see, that would again be something like bringing the egg to the mother, and also like the grain that comes from the earth.

For she now enters the mystery play, and apparently she is veiled.

She says:

And the Indian lifted the veil from my face, and we gazed at each other. And he gave me water from the spring to drink.

Then I followed the Indian who was still leading the bull and we came into a

medieval town.

Drinking the water has transformed the Indian in a way, it has brought him into connection with tangible reality.

And that this woman comes into the play veiled, means that she has not seen nor has she been seen

before-she has been unconscious.

This is now a sort of birth.

In the mysteries, veiling means that the initiate dies, and the unveiling means the resurrection.

So for a nun to take the veil means that she is dying to the world.

The church recommended that women in general, particularly virgins, should wear veils in order to prevent their influence upon men and to protect them from the eyes of men.

That is the reason why Mohammedan women still wear veils.

Therefore lifting her veil means here resurrection, going into action, having effect; and gazing at each other means that they have an effect upon each other.

So there will be a close association from now on with that leading principle which was first embodied in the Indian, and the obvious purpose of that close union is that she should now acquire the leading function herself.

The animus should not lead, it is not human enough for that office, it is only a partial figure.

She deserves to be led by something that is more her equivalent than the animus.

Their next move that they make together is on the time machine, they go back in time to a medieval town.

The unconscious can move in every possible direction, even in time it can go forward or backward, because

it knows no space.

There was a big square in the middle of the town and a cross was erected there; and we saw a woman who was holding up her baby to the cross.

Obviously a Christian symbol.

The Indian walked silently on, and the woman then, in anger, threw the baby at the Indian.

Instantly the baby was transformed into two little goats that followed along behind the bull.

This is very involved.

A movement back into the Middle Ages is a sort of regression, but it is not personal.

It is an historical regression, a regression into the past of the collective unconscious.

This always takes place when the way ahead is not free, when there is an obstacle from which you recoil; or when you need to get something out of the past in order to climb over the wall ahead.

At all events there is a certain obstacle in her path. It is not mentioned but it is rather simple, for if your guiding principle is represented by a primitive man and a bull, you will find it exceedingly difficult to go on.

You never would dream of following such a principle, that seems most untrustworthy.

So our patient regresses to a medieval town. It is no special town, it simply indicates the medieval

atmosphere, the medieval way of solving such a problem.

Then a child is offered to the cross.

The woman offering the child is Mary; Mary brought forth a child to be sacrificed on the cross.

This means that whatever is growing in one's mind, reaching out into the future, is to be sacrificed.

Therefore no progress. You know how difficult progress has always been.

It is only recently that people like myself have not been executed; I would have been burned in the Middle Ages.

The mere fact that poor old Galileo had some ideas about the movement of the earth was enough to put him under thumbscrews, and the most innocent philosopher was burned alive.

That is not so long ago, and often it happened to perfectly nice people.

It was in 1796 that the last witch was burned to death in Glarus, about sixty kilometers from here,

and what is that?

My grandfather was alive then.

Just the day before yesterday anybody who had something new to say was in danger of hellfire and, quite literally, there were few inventors who escaped that fate.

A man who was interested in natural science and collected stones or fossils or flowers for entirely scientific aims was considered a sorcerer, and he had to put up with the possibility of being killed at any moment.

In the Middle Ages they were all most hellishly afraid of anything new.

Only in 1846 did the Pope allow the earth to revolve around the sun-only since 1846 is that officially true. It was exactly the same in China.

There was a famous museum of European inventions in Peking, every new invention was collected, but they were put into the museum as curiosities, to show what those red devils were doing in barbarous lands; they never adopted them for themselves.

And we were like that in the Middle Ages and until not long ago.

So the future of the child was to be sacrificed to the cross.

Everything was in the past, Paradise was in the past, the Golden Age was in the past, and ahead was only the Last Judgment.

For this world there was nothing ahead.

The idea of any real improvement did not exist; improvement was in heaven, it was not for this world.

Real belief in any kind of progress is an absolutely modern invention.

Our patient is shown to herself here as the medieval woman and she is shown what the medieval woman did, and naturally she has a participation mystique with that figure and offers up the child to the cross.

But the Indian passes on; that thing which is now alive in her, that guiding principle, cold-bloodedly goes on past the cross.

He seems to say: "Nothing for you in that, it won't work."

Then, as that woman, she gets angry and throws the child at the Indian, which means she offers up the child to that strange thing instead.

It is as if she said: "I am this medieval woman and I offer my child to the cross, but since you go on like this, well, damn it all, here it is, now take it with you."

She rebels against that new thing in her which is disrespectful and disregards her medieval Christian intention.

Then instantly the child, the future, transforms and takes on an entirely new aspect, it is now two goats.

I can theoretically interpret those two goats through the fact that two things alike are always an indication of an unconscious condition.

In the unconscious, everything is in pairs of opposites, the yea and the nay.

When they are near to consciousness, they are sometimes white and sometimes black, but a bit farther away, one cannot say which they are, they are two apparently identical things, where one perhaps feels a possibility of the disintegration into the yea and nay.

Now that would point to an unconscious beginning, a future which is still unconscious to her, but in which her personal libido would take on the form of a goat.

The bull and the goat belong to Dionysian mythology, and she made a picture in which these animals occur.

And I will show you a picture from the Villa dei Misteri where the women's mysteries were celebrated.

It was excavated near Pompeii.

We are not well informed about the nature of these mysteries, but in the picture, the woman who is to be initiated appears with the two little goats, meaning that she becomes aware of her absolute connection with nature.

You see, these figures are from the suite of Dionysus, the satyroi, satyrs, goat-men; and the tityroi, satyrs with horses' tails-human above and animal below-and the nymphs are the corresponding female figures.

Pan was a goat-man; goats and panthers are the animals that belong with the animal human beings.

It was very important in the initiation that the initiate should remember where he was still identical with the animal, to walk on the animal path, as it were, in order to reach nature again from within.

Even in our days we have Freudian analysis which forces one to primitive animal layers of which one should become aware.

Only one does not see exactly what for.

But in the old mysteries one sees why: it led those old Greeks and Romans back to a nature which was still not far away from them, yet it was already lost because they were civilized people.

So diving into the participation mystique with nature was a great blessing to them.

Instantly they felt the god in the complete identity with nature; they felt the immortality of the god, his unchangeable substance.

They felt themselves in all animals and all plants, which is a poetical metaphor-it has become a sort of sentimentality-but then it was not sentimentality, it was really a reidentification with nature.

And not only the god but they themselves became strengthened; they felt once more the influx of the

god, a renewed power, the immortal power of nature.

Therefore those mystery cults were all concerned with the hope of immortality.

It was the going back to the god, to eat the divine body and drink the divine blood-whatever the sacred drink or food may have been.

In that way they renewed and strengthened their own being so that they could stand life again.

It was a sort of spiritual bath and was often expressed in that form; one finds that in certain Dionysian cults,

and the piscine of the early Christians was a bath really.

In another place which has been excavated in Pompeii, fish symbolism was found exactly like the Christian fish symbolism, the initiate being a fish in the water and then emerging renewed.

Being submerged under water means going down into the unconscious, and there in the

depths one is no

longer single and separated, one is all-embracing, one is the creative god himself.

This extraordinary experience is really the purpose in going into the unconscious, and that was a conscious act in the old mystery teachings.

With us it is obsolete; we can only understand it as a sort of sentimentality unless one knows what such an experience really means.

At this moment our patient does not see what it means although she is acting it. This is evident in the fact that, as soon as the baby is transformed into the little goats-which means, as soon as she cannot avoid

becoming the goat in the suite of the god-they moved away and climbed up a hill again.

But at that moment I saw Christ in a white robe, holding a staff, behind his head a halo.

I stop and kneel down before him.

But as I did so, I see that the Indian with his animals is slowly going ahead again, and I quickly rise and follow them.

This is the same idea.

There was the question of what the medieval woman did, and the answer was: never mind, go ahead.

The Indian pays no attention to that woman and the cross, and she angrily follows him.

And now it is a most oppressive thought that she is following such a shepherd and that she herself is two goats.

She is full of doubts and again asks herself: As a Christian woman, whom should I follow?

Surely not that Indian.

Therefore Christ is there with his staff as a shepherd and she is just worshipping him, when she sees the Indian walking ahead and she instantly gets up and follows him.

This shows that she is already so much the goat that she follows her shepherd, she instinctively follows

the Indian and leaves the figure of Christ.

You see there is no choice in the vision; it simply functions like that.

And mind you, none of this has reached her consciousness, she must travel a long road before her fantasies

become experiences to her.

The cortege is now climbing uphill. We come to a great castle with a high tower.

The Indian calls out, and from a window in the castle a woman throws down a scarlet flower to the Indian.

Suddenly an ostrich appears and joins the other animals.

Then very slowly through Rome and past Grecian temples we walk with our animals.

They are now coming to a pretty strong place, a medieval stronghold with a dungeon in the center, and there a woman looks out, who is of course herself in anticipation, as the castle is an anticipation.

The castle is a stronghold and symbolizes a standpoint gained and fortified; one is entrenched there and relatively safe, one is protected behind thick walls in an inaccessible place.

This is simply a continuation of the facts before.

She follows the Indian and she seems to realize more or less that she is absolutely bound to him; like an animal to the shepherd, she must obey.

That becomes a truth from which she cannot get away.

So she is entrenched in it, fortified in it; it becomes an inaccessible and unshakable standpoint.

She puts herself into that castle where she is safe, but at the same time also a prisoner.

But the Indian led her into that prison so he might move on again, and then he would become the liberator.

And she throws that scarlet flower to him which means a very intimate relation with the Indian.

She is no longer related to him as a shepherd, she is now accepting him as a lover.

The scarlet flower is like that famous scarlet letter which your countryman wrote about.

And now an ostrich appears. Why does an ostrich come in here?

The ostrich does not occur in the suite of Dionysus.

Suggestion: Is it not supposed to be the only monogamous animal?

Dr: Jung: Oh, there are many.

And I hardly think that he would be under the suspicion of monogamy here.

He is under another suspicion, that he puts his head into the sand when he doesn’t want to see the

persecutor.

(That is not true of the ostrich actually; he just runs away, but that is the saying.)

So again an animal is shown to her, like a sort of cartoon, expressing: that ostrich is yourself! It shows her that she puts her own head into the sand in order not to see the situation.

For she hands herself over to that Indian, body and soul, and it is more convenient not to see it.

She is afraid, which is quite understandable.

But as they wander along with their animals the scene goes back in time, they come to Greek temples.

Now I will show you two pictures: one of the Indian upon the rock with his black bull [plate 3], whilst down below are the hands of the people raised in supplication; and the other is of the cortege [plate 4],

sightseeing in ancient Greece.

First comes the Indian, then the bull, and the two goats, and then the ostrich, and she comes last.

The next vision is a very mysterious one [plate 5]: "I beheld a face with the eyes closed, I besought the face: open your eyes, look into my eyes that I may behold them."

She uses biblical language here, showing that these things have a hieratic character for her.

She has tapped a deeper layer of fantasy.

Then the face became very dark and slowly I beheld what no man is meant to see, eyes full of beauty and woe and light and I could bear it no longer.

This is the first vision where she is quite positively stung; she has been more or less sightseeing, but here it gets under her skin.

She made a picture of the face: it is that of an animal, a dark hairy face with the melancholy eye of a beast.

What really happened was that they not only traveled back to ancient Greece but went even farther, the animals led her back into the animal age.

You remember that the purpose of the Dionysian mysteries was to bring people back to the animal-not to what we commonly understand by that word, but to the animal within.

She looks directly into the eyes of an animal, and they are full of woe and beauty because they contain

the truth of life, an equal sum of pain and pleasure, the capacity forjoy and the capacity for suffering.

The eyes of very primitive and unconscious men have the same strange expression of a mental state before consciousness, which is neither pain nor pleasure; one doesn't know exactly what it is.

It is most bewildering, but undoubtedly here she sees into the very soul of the animal, and that is the experience she should have.

Otherwise she is disconnected from nature.

That is the experience everyone should have in order to find again the connection with the nature within, with one's own nature and with the god of the primitives.

One could say that these are the eyes of the beginning, of the creator, who was unconscious because in the beginning all was unconsciousness.

One cannot know what it is in itself because, from our standpoint, an animal has no consciousness, it is exactly what we call unconsciousness.

I cannot go into a philosophical discussion about it, but it is quite possible that in what we call the unconscious-the sum of autonomous contents-each of those contents has a consciousness in itself.

Why not?

Our consciousness is an autonomous complex, and other complexes might each have an independent consciousness; and is it not possible that the sum total of consciousness and unconsciousness has a center to which contents might be related?

That would then be consciousness, because the only definition of consciousness we can produce is an association of things with an ego center.

So wherever there is such a center it is quite possible that there is consciousness; therefore what we call the unconscious would be another form of consciousness of something else in somebody else.

Now when our patient reached the animal level, one could say that she had undergone the essential experience of the Dionysian mysteries, which then forms a bridge between herself and the original primordial man concealed beneath the historical layers of the past.

Now there is a chance that things may come right, because the original pattern is unveiled, the original law is reestablished.

Things take the course they must necessarily take because there is no longer any possibility of a loss of

connection.

The break between man and nature has been abolished, there is a bridge once more.

So the possibility of creating dissociated systems in which she might go astray is abolished on principle.

Of course it is still possible to a certain extent, but the possibility of inner guidance is always there, and she will be less liable to wander off in arbitrary ideas or systems.

It is like that girl who wandered away to the moon: by telling me the secret, she cut the thread between herself and the moon, so she could never return there.

Here this woman touches the secret and the connection with the earth is established.

She can no longer go astray in conscious fantasies, the inventions of the conscious mind that have blinded her before, because she has now touched bottom.

This is such a convincing experience, such an astonishing revelation, that one cannot get away from it.

It becomes a truth, but a truth which you cannot prove.

If you said you had gauged the depths of the eyes of an animal, people would say you were mad.

But for the individual it is an uncanny and profound experience which contains absolute truth.

You feel something of that in studying the accounts of the Eleusinian mysteries, the confessions of the tremendous impression people received in those initiations.

That explains why the mysteries lived so long, perhaps fifteen hundred years, till they were finally abolished by a decree of the Byzantine Prefect in the year 622.

It is not certain that they lasted so long in their original form, but they were undoubtedly the most sacred

thing in antiquity.

If a man breathed a word about them, he was liable to be killed instantly, it was even a duty to kill him.

That is the reason why we know almost nothing about them; but the few fragments we possess indicate extraordinary phenomena that were actual experience.

Now this woman's experience with the animal is of the same nature, and the great emotion she felt proves the reality of it, whatever it means.

We are trying to understand it in psychological terms but naturally it is impossible to realize its profundity without going through it ourselves.

But we can at least imagine that getting as deep as that, down below all history, into the regions of the blood, must be rather an overwhelming experience; for there one enters a mental or psychological sphere that is still at one with nature, and that is an utterly different thing from our consciousness.

Now I will read you the next vision: I beheld a man on horseback riding over a wooden bridge over a

mountain stream.

The rider looked down and saw a man baptizing himself in the water below.

He took from his saddlebag a few grains of wheat and threw them down on the water, and the minute that

the wheat fell upon the water it sprang up into fully ripe stalks.

The banks beside the stream became steeper until at last the rider found himself in a narrow defile of rock.

Suddenly he came out into a plain, in the full sunlight, and I saw that the man on horseback was the Indian.

Before him was an ancient city, white, with many domes. The Indian entered the town.

A great crowd was gathered in the square.

The Indian looked up and saw in the sky before him a golden sun.

Then he saw that the crowd was worshipping the sun. There was also a fire and near the fire a fountain.

The Indian dismounted and going to the fire held his face and body over it and then stood up unharmed.

Then the crowd shot arrows at him but without harming him.

Finally an arrow hit him in the left leg below the knee; he pulled it out and blood flowed.

That is not all, it is a pretty long story. The gist of it is that the Dionysian cortege disappears, there is now only the Indian.

The Dionysian cortege was necessary in order to bring her back to the initial experience of the unconscious, the identity with the things below, and that being at the dawn of consciousness, the next move must be forward.

Going back in history means a sort of sacrilege.

It is a sacrilegious regression to dismiss Christianity and pass by the Greek temples.

All that was left behind as if it were nothing, and now she has to come back.

To have touched upon the animal might keep her down, she might be imprisoned by the animal, so she now has to learn the meaning of all religions, all the old cults; she must move up from the beginning of

consciousness to modern times.

She first comes upon a sun-worshipping people.

The animus is being subjected to torture, which points to an early Indian cult.

The vision goes on: He left the city and went alone to a high hill where he wept because he had been lamed.

Then he descended again into the city.

The crowd fell away and stood about him in a wide circle. He cleansed his wound in the fountain and put water on his face.

Then he rode away over the plain in the direction of the sun, till he came to an Indian village where he dismounted.

The Indians said: "Lo, he has returned to us."

Then all the animals came forth from the wood, and shoals of fishes cast themselves upon the dry land.

This picture explains the situation [plate 6].

The Indian is in the center, the sun above, arrows right and left, and on the left side is the fire and on the right side is the water.

This is obviously a situation characterized by pairs of opposites: hot and cold, fire and

water, and arrows

from right and left.

It is a condition of conflict, assault from either side, so the Indian is forced to a middle position and cannot move.

The problem of the pairs of opposites is now appearing, because her movement back into the past, her realization of the animal, has put this woman into a very awkward situation.

On the one hand, she realizes herself as a highly conscious civilized being, and on the other hand she realizes herself as an animal, and she has no idea how to manage the situation.

Therefore the leading role goes over to the Indian, who is always a sort of anticipatory figure that shows her what will happen to herself.

Here he shows her how she can endure the conflict between the opposites with Indian stoicism and with a sort of religious conviction, the relation to the sun being his guiding light.

Finally he is relieved from that torture, he can go back to his own people.

And there the miracle of apokatastasis takes place, which is again an anticipation.

All the animals come out of the woods and all the fishes come up from the sea; it is a great feast of nature where everything is reconciled again, man with the animals and the animals with man, a sort of Paradise condition. Carl Jung, Visions Seminar, Page 141-157

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=carl+jung+visions+seminar&qid=1630055490&sr=8-1

Jung's Soul: The burden of thinking for others gives you a headache. (2021-10-04 03:50)

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[1]Black Books

Jung: My God, what uncertainty! What paralysis! If I err, let it become clear! My soul, speak to me. Is it fatigue? Is it too much? It overcame me suddenly.

Soul: "Listen, you shouldn’t do too much. You should rest more, so that you have the force to meet everything. If you are weak, you can’t stand firm. Relinquish outer things as much as possible. Give life and time to the work. It must ripen by itself."

Why are you saying this, did the dream indicate that I had to learn something new?

"You’re mistaken. There is still much to be fetched from there."

"You remain on the surface, why don’t you utter what is deeper? "

"How can I? You have no strength."

Where did it remain?

"It remained outside, in wishing and expecting. It belongs inside, completely inside, in creating."

Did I do wrong?

"Not a wrong, but too much-you need limitation in every respect. You concern yourself too much about others. let others go their own way. Seek only your way, but not for others, otherwise you expend too much. The burden of thinking for others gives you a headache. What you yourself must attend to is more than enough. Rest yourself.[”] The Black Books, Vol. VI, Page246

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=GAX6C6CRDAJ8GBAKBQQB&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Near is / And difficult to grasp, the God. / But where danger threatens / (2021-10-04 04:03)

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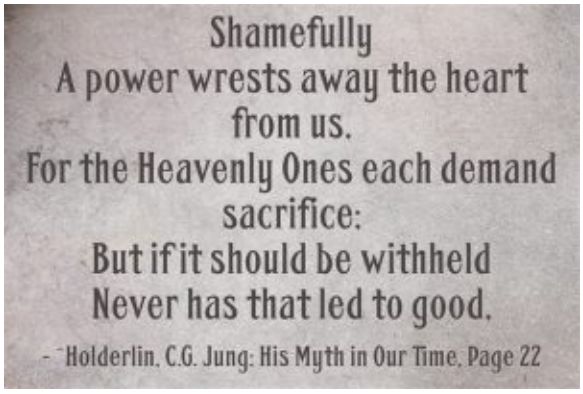
Shamefully
A power wrests away the heart
from us.
For the Heavenly Ones each demand
sacrifice:
But if it should be withheld
Never has that led to good.
- Holderlin, C.G. Jung: His Myth in Our Time, Page 22

[1]Black Books

Cf. Holderlin’s "Patmos":

"Near is / And difficult to grasp, the God. / But where danger threatens /

That which saves from it also grows. / In gloomy places dwell / The eagles, and fearless over /

The chasm walk the sons of the Alps / On bridges lightly built. /

Therefore, since round about / Are heaped the summits of Time / And the most loved live near, growing faint /

On mountains most separate, / Give us innocent water, / 0 pinions give us, with minds most faithful /

To cross over and to return"

(Friedrich Holder/in: Poems and Fragments, trans. Michael Hamburger [London: Anvil Press Poetry, 2004], 567).

In 1912, Jung commented on this in Transformations and Symbols of the Libido, CW B, §§ 669ff. See also my C. G. Jung: A Biography in Books, pp. 12ff. The Black Books, Vol. VI, Page 255, fn 258

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3RXP2UDXRHYNO&dchild=1&keywords=jung+black+books&qid=1609168165&sprefix=j

18 March 1931 Visions Seminar LECTURE VIII (2021-10-04 04:30)

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[1]Visions Seminar

18 March 1931 Visions Seminar LECTURE VIII

Last time we were talking about the black snake.

Today we are going to look into its further fate.

After our patient had swallowed the snake, she emerged from the cave, which means that she came up from the darkness of the unconscious where that happened.

The relation to the snake is a chthonic mystery.

I told you a similar rite was celebrated at Eleusis where the initiate had to kiss the snake, and in the antique mysteries of Sabazios the snake was passed through the garment at the neck and pulled out below, symbolizing the same procedure-swallowing the snake, the descent of the snake through the body.

Now we are not sure what should happen to that snake, whether it should remain in the body, or whether it should be digested, pass through the body and come out again.

It would then be a sort of rebirth mystery such as is celebrated in India to cure a sick man: a cow is made

Of leather, and the man is pushed into the mouth of the cow and pulled through the belly and out again, so he is reborn.

It is like that sort of rebirth clinic which still exists in Cornwall: there are two menhirs standing about as far apart as the length of this room, and in between is a huge slab of rock with a manhole in it, big enough for me to just squeeze myself through.

And it still happens that in the night of the new moon, farmers draw their sick babies through the hole in order to cure them.

That is a rite of rebirth which is used as a cure, as sick people were given new names for that purpose.

And there was a case in north Germany where two trees had grown together in such a way that a Yoni-shaped space was in between them, through which a sick person was pulled.

Or he was pulled through a hole made in the wall at the head of his bed.

And to cure cattle disease, they drove the cattle between two oak poles that were on fire.

So the human individual might in this case be called the birthplace of the snake.

That black snake is the earth factor in man, and we might assume that it is seeking re-birth, or perhaps it penetrates the body as a sort of phallic demon in order to impregnate it, or to transform it.

There are several possibilities-we do not know how the thing will develop.

We cannot find out from Zarathustra because the shepherd did not digest the serpent.

But now we shall see what happened to the serpent

in this vision. She says: "I emerged from the cave, the goat and the white snake accompanying me.

We came upon a brilliant disk of gold lying on the ground."

You remember we said that the disk or the pool of gold was presumably below the roots of the tree, so we could assume that we are here somewhere near the tree.

You also remember that descent from the image of the deity down into the golden pool in the ground symbolizing the sun above.

This is the same golden disk and she says: "The black snake which I had swallowed leapt from my throat and fell upon the golden disk."

The snake comes out all by itself. She does not say that she intentionally vomited the serpent; it simply leapt out of her and fell upon the golden disk where, she says: "Instantly it was transformed in to a handful of ashes."

Now what can we conclude from that concerning the nature of the golden disk?

Dr. Baynes: It is fire.

Dr. Jung: Yes, it is the flaming sun or the equivalent of the sun.

Then what about this interesting behavior of the serpent?-that it leapt out of her itself.

Dr. Baynes: It was attracted by the sun.

Dr. Jung: Yes, it was so attracted by that disk of gold that it jumped out of her body.

T he procedure before was a painful swallowing of the snake, and it seems to have been all in vain.

But obviously it was not in vain because the mystery happened underground, and she carried the snake up to the surface.

It is a transitus.

Here the symbolism is a bit doubtful.

One might easily assume that this snake did not leave the body through the mouth; for instance, it might have left the body through another natural opening.

With civilized people one is never quite sure; for the sake of good taste they omit such a detail.

I remember something very similar in my own case where I was tempted to falsify history, and only the fact that I am a natural scientist saved me.

I had to confess that my first vision was really shocking, and I had to accept it.

So here it is possible that, though swallowing the snake is apt symbolism, it might have been a bit different, it might have been more phallic, more typically sexual.

We have evidence that in more primitive times the assimilation

of the snake was symbolized by cohabitation with an animal.

For instance, the worship of the ram in the Egyptian city of Mendes meant prostitution with the animal.

And the high priestesses of the Apis cults were buried in cohabitation with the bull-god; the phallus of a bull was put into the genitals of the dead high priestess, and there they were found-meaning that she was buried in an eternal embrace with the god, a very beautiful idea but of course represented in a terribly naïve way.

As naive as the way la petite sainte de Lourdes! was rep resented.

When she died a huge crucifix was put upon her body because she was the bride of the Lord and so was celebrating her wedding with the Lord in death.

So we are here on uncertain ground.

I suppose that swallowing the snake was a concession to good taste, because more and more in the course of history people tried to save their gods from the consequences of their shocking behavior.

I have repeatedly told you that what broke the necks of the old pagan gods was their scandalous love affairs. Jupiter, for instance, had many love affairs in all sorts of disgusting disguises: once he was a swan, and then a bull; he had intercourse with all sorts of things.

And Venus was involved in similar scandals.

Naturally people were more and more shocked; it got on their nerves when they became civilized and sophisticated.

Therefore their rites and dogmas became more metaphorical; they made metaphors

of metaphors.

The old naive sexual symbolism was replaced by more sophisticated symbolism, in order to wipe out the prejudice which was attached to such scandals.

When the Christian religion first started, the fact that obscene rites had been celebrated in certain antique cults became a very serious argument against them.

So even if the snake was really swallowed, if it was really digested in this case, it is possible that some improvement occurred when it came to the natural consequences.

That the snake jumped out of the mouth again would be equally satisfactory and a bit mitigated; and the mouth or the stomach would have served as a womb in which the snake was brought up to the surface.

Then it beheld the disk of gold and was attracted. Now why was that?

Prof Demos: So far, we have had the descent of the patient into the earth, and now we have the reverse process, the ascent of the chthonic into the spiritual. As the serpent was lifted up by Moses, so the chthonic

element needs to be spiritualized.

Dr. Jung: Yes, this is the beginning of the reverse movement, the development of the chthonic element towards the spiritual, or the transformation of the ignoble material of the earth.

The lead is now rising.

You may have come across the Chinese expression "the lead of the water region" in The Golden Flower.

The water region in Chinese or in the Indian yoga philosophy is generally the lower part of the abdomen, or the bladder; lead is the heaviest substance and not of a noble nature, it has a very chthonic, passive quality, the inertia of the earth; it is really death in inorganic matter.

The snake symbolizes the peculiar life of that matter, the life in the inertia of the body.

That element is now coming up, and since it falls into the fire it will presumably be transformed.

This was called the process of sublimation by the old alchemists.

What one usually understands by sublimation is only a repression: say there is some sex fantasy-one represses it and plays the piano instead.

But that is a mere neurotic substitute.

The real sublimation is the acceptance of the sexual fantasy and trying to put the sexual fact into one’s life as well as one can understand it; then one will be pregnant with the black snake.

And the black snake will eventually leap into the disk of the sun because it is not seeking matter again, it seeks the fire of the sun in order to transform.

That is the real sublimation. Now the snake here, inasmuch as it is body,

is transformed into ashes. What do the ashes mean, translated into a

psychological idea?

Prof Demos: The phoenix rises out of the ashes.

Dr. Jung: Yes, it is the phoenix miracle.

It is the utter destruction of the specific life of the snake and what is left is just the inorganic matter of the body.

Like the phoenix when he had burned up his nest with himself in it; the end is a heap of ashes, with apparently no life left whatever.

But besides the old myth of the phoenix rising from the ashes, we have one that is more specific, a Persian myth of the bird Semenda.

This bird is also a phoenix and is said to transform himself into a heap of ashes; then after a while out of the ashes comes a worm, a serpent, and the serpent again transforms into a bird.

It is like the caterpillar being transformed into a butterfly-then the bird again but making a transitus through the form of the snake.

That is more primitive than the Egyptian phoenix myth.

Now the vision continues:

Seeing this, the white snakes coiled up beside the disk and the goat also stood there. I walked on alone until I came to a black wall. Upon the wall I saw a star and an eye. I walked along it seeking for some way to penetrate it and pass beyond.

This is the last of this particular series of images.

She leaves the animals at the pool of gold and passes on beyond, obviously upward be cause the movement is from below up to the surface and then beyond.

Then she comes to the black wall, which always symbolizes an obstacle; a black wall excludes the view, it means utter darkness in which one sees nothing at all.

But in that wall is a star and an eye.

The star could be explained by the idea of a black screen which is pierced in one place so that the light behind shows through.

This would be a possible explanation, especially since that was the primitive conception about the stars

that there was some sort of envelope built over the earth, in which holes were pierced through which, from this dark side of the world, one could see the very heavens.

The stars were nothing but holes through which the fires of the empyreum glowed.

Then the eye is another well-known symbol.

Mrs. Sawyer: Would that not mean understanding?

Dr: Jung: It might mean understanding, because if you understand, you say, I see.

But in that case it would be your own eye that understands, and she sees an eye.

Mrs. Crowley: Does the eye symbolize the sun?

Dr. Jung: Well, it is just an eye, and the sun would be more like the star, for the star is supposed to emit light while the eye receives it.

Of course there was an old idea that the eye emits light, Lucretiuss had the idea that man emits light from his eyes, a very royal idea, but unfortunately it doesn't hold water.

You see, the eye would be the opposite of the star the star emits light and the eye receives it.

She is seeking the way to penetrate the wall, to pass through it.

The star would not be a way, but the eye might be a way. Why is that?

Dr. Baynes: Like the eye of a needle.

Dr. Jung: That is very apt. You know the pupil of the eye is an exceedingly small hole, yet one can see a human figure in it.

The Latin word pupilla means a little girl, and, indirectly, it means the black of the eye in which the image of the spectator is reflected.

That black aperture in the iris leads to the background of the eye, and the light penetrating it, produces sight.

This is very peculiar symbolism.

She is seeking a way through the wall and the only way seems to be an eye.

I remember the case of a woman, a contemporary of this patient, who also had a strange fantasy.

She had not been able to approach the unconscious at all.

She was a sensation type and therefore wedded to tangible facts, and she had been simply unable to find any access to the unconscious.

She always felt as if she were staring at a wall on which was nothing, till once she dis-

covered a little aperture, a tiny hole, and then she had the fantasy of creeping, squeezing into that hole, and once inside she became aware that she was in a huge eye.

After that the vision developed, there were a lot of images.

Obviously that idea of penetrating the eye has occurred to more than one individual.

Dr. Adler:

There is the eye of Horus. Perhaps she can only go through the world after she recognizes the inner world.

Dr. Jung:

Yes, here we come to the symbolism of the eye in general.

The eye of Horus played a very great role in Egyptian mysticism, but unfortunately we have no records of what it meant.

It was all very esoteric and the meaning is lost; we only know that Horus sacrificed one eye for his father.

When his father, the god Ra, perceived Set in the shape of a black pig, he had a piercing pain in one eye and became instantly blind.

The mere sight of the devil, of the black substance of the earth, was enough to put out one eye of the god.

Then Horus the son sacrificed one of his own eyes to Ra, so his sight was restored, but Horus then had only one eye.

Like Wotan, who sacrificed one eye to Mimir, the speaking fountainhead of the underworld-the unconscious, in other words-in return for a draft of the wisdom-giving water; and thereafter he had connection with the wisdom of the earth.

Now the eye in the Egyptian myth is pierced by the black factor; Set penetrates almost by magic, by the evil eye, one could say, into the eye of the god and destroys it.

And then Horus has the one eye; Horus is the sun, and the sun is the one eye emitting light.

Another remarkable Egyptian myth is that a certain day in the autumn is called the day on which the left eye of the goddess is prepared for the reception of the god-when the god comes to penetrate it.

In the autumn the sun is returning into the womb, and it returns through the left eye of the goddess.

In that case the eye would be the entrance of the dark underworld, as my other patient

went in through the eye to the vision of the unconscious.

These fantasies and mythological parallels may show you something about the way in which this woman is going to penetrate that wall.

What is forcing her into the eye?

Mrs. Crowley:

The snake.

Dr. Jung:

Yes, it has apparently vanished, it is now a heap of ashes, but its spirit is living in my patient and forces her to follow the original intention of the snake-to seek further transformation, or to arrive at a certain goal.

The disk of the sun was not a goal, it was only a place where the snake was burned up; and now it wanders on as a spirit, one could say, and forces her up against the black wall which she must penetrate.

Now that eye of Horus is obviously a circle, it is an orbit, which leads us to the idea of the mandala.

Horus himself is the one eye of the sun, and in certain Egyptian representations he is shown in the middle of a picture and in the four corners are his famous four sons.

They played no role whatever, we know nothing about them except their names, which convey practically nothing as far as I can see.

But there is one important factor concerning them: as a rule, three of them are represented with animal heads and only one with a human head.

That points to the idea of the four sons of Horus being representations of the four functions.

And that is represented in the Christian symbol again, Christ is in the center, and in the corners are an angel and three animals; the angel has a human head and the animals are a lion, an eagle, and an ox, the symbolic animals of the Evangelists.

They are probably a new edition of that old idea. So penetrating the eye was leading into the center of a

mandala.

That seems to be what the snake is after.

The disk of gold already suggests a mandala but inasmuch as it is chthonic, still lying

on the ground, it is apparently insufficient; the serpent evidently wants to go further, it is crawling up higher and higher on the tree of life.

What is it reaching for?

Answer:

Immortality.

Dr. Jung: No, something far more human. Consciousness.

For it is at the same time the thing which happens in ourselves, a thing that is almost physiological.

Therefore Hindu philosophy holds that there is such a snake in the human body that creeps up the spinal cord and seeks to attain the light of wisdom, or consciousness.

That it wants to be recognized in the light, in consciousness, would be the psychological interpretation.

Of course, in reality the thing is not so simple, because that process is connected with all sorts of mystical phenomena.

People call me a mystic, but we really are chock full of mysticism; that word covers a large area of facts which we cannot understand.

For instance, you heard this gentleman speak of immortality-that is such a regrettable piece of mysticism.

But I must say that becoming conscious of the snake really has to do with the psychological problem of immortality.

It has nothing to do with the question whether there is such a thing as immortality.

It has only to do with the fact that people speak of immortality; that is simply a psychological necessity.

And they always will talk about it, if only to try to disprove it, and that is what we are concerned with.

At least, I myself am really concerned with the question whether it is so, but I cannot decide whether it is so, or whether people only talk about it.

So I am chiefly concerned with the fact that they do talk about it, which is quite enough.

For in the long run it is absolutely indifferent whether one has a sort of illusion or imagination, or whether it is a fact-it has ruled one’s life in either case.

Therefore the fact that rules my life, or that influences my life to a great extent, is the

psychological fact,

whether it is true in an objective way or not, whether the vision one has had is an actuality which can really be seen or whether it is an hallucination.

That simply does not matter. The point that matters is that it matters psychologically.

In the history of mankind, what could be called the most abstruse illusions when looked at from a certain angle, have caused the greatest havoc and produced the greatest part of history.

Think of the history of Islam, of Christianity, or of Buddhism.

Those are historical facts, and one could say, brought about by illusions.

Prof Eaton:

An illusion only has effect if the people who believe it, believe it to be reality.

Dr: Jung: If they did not believe it, it would not exist.

Prof Eaton: I mean that the question whether it is a reality or not is extremely important, not for the psychologist but for the people themselves, for if they once get the idea that God is merely a psychological

phenomenon, that might destroy their belief in God.

Dr: Jung: Well, I have a queer idea in that respect.

I think that is a barbarous assumption.

We can never decide whether God is or not, but we make a mistake when we say "merely a psychological phenomenon."

Do you know what that is?

To say a thing is merely psychological is extremely modest, for a miserable little thought might be greater than the greatest power on earth.

Prof Eaton: Then one goes back to the original religious point of view.

Dr: Jung: Yes, why not?

Prof Eaton: Then one goes back to the metaphysical point of view.

Dr.Jung: No, that is again a barbarous assumption.

Excuse me, I would not go as far as that.

I would say humbly: for myself it is a psychical fact without which I cannot deal with my psychology.

People say: "I don't believe, it is, it is not, we cannot prove it." I say: "Yes, I admit all that, I am

sorry we cannot prove it, it is or perhaps it is not, but I think it is a much higher intellectual and philosophical point of view to doubt than to believe that one possesses the one truth."

Prof Demos: It is also a psychological fact that one wants the truth and is not satisfied with merely an idea.

As a psychologist you have to take account of that also-that one is not satisfied in having merely an idea.

Dr: Jung: In that case I would say that truth is paradoxical, that it is and it is not. We can never decide.

Our mind is absolutely incapable of establishing an ultimate truth.

Prof Demos: The point is that we have a progressive movement towards truth. It is not that truth is impossible, but it is a long job.

Dr: Jung: I say the greatest truth we know is the paradox that truth both is and is not; the ultimate truth must needs be an antinomy.

Prof Demos: But we do go beyond the idea that our ideas are merely psychological ideas.

Dr: Jung: I am sorry for that fact, but I see no way of going beyond.

No matter what you say, it is an idea in your mind.

Therefore it is a psychological fact, and therefore all your philosophy is nothing more than a psychological fantasy.

I am deeply convinced of the fact that even a philosopher has a psychology.

Prof Eaton: So has a psychologist.

Dr: Jung: I live and die upon that belief. But the psychologist admits it.

Prof Eaton: But when a man considers his ideas as purely psychological fantasies, they have no effect at all. He must really believe them as true if they are to be effective.

Dr: Jung: Absolutely. That is why I admit any kind of criticism.

Prof Demos:

If so, how can there be any truth in the psychologist's theories?

Dr: Jung: No more than in the philosopher's.

When you come to that question, nothing is quite true, and even that is not quite true, as the Dutch psychologist said.

We hate the idea of a paradoxical statement yet I don't see how we can ever get beyond it; at least it transcends my imagination.

Dr: Barker: It has to be decided outside the mind of man?

Dr. Jung: Yes, it should be; a philosophy is merely the reflection of one's individual psychology.

Prof Eaton: Well, possibly one's psychology is the reflection of one's individual psychology.

Prof Demos: And also a reflection of one's philosophy. You have said that we have psychological facts. Now why can we catch truth in psychology and nowhere else? Is that not too absolute and is not that a danger?

Dr: Jung: Not in the least absolute. You can catch truth anywhere, but never a truth beyond man.

Prof Demos: But if psychology is one way of getting knowledge, there are also other ways. The truth can be reached by all roads, by the way of religion or art or science or philosophy, all equally good roads toward the truth, but none complete. If we can know whether we are conscious or unconscious, which is knowledge, why cannot we know whether there is a God or not?

Dr. Jung: I don't know how you do it, though as a psychologist I know exactly my ideas of that.

Prof Demos: You are saying that we can know only what psychology teaches, but then psychology would be the only gateway to knowledge.

Dr. Jung: Well, Nietzsche said that the time would come when one would not talk any more about scientia ancilla theologiae, but scientia an cilla psychologiae.

Prof Demos: That is, psychology becomes the queen of knowledge.

Dr. Jung: I would not say that, but I would say that the only way in which we are able to perceive anything that has anything whatever to do with religious experience must be in the soul.

Prof Demos: Naturally, but that does not mean that psychology is the only aspect.

Dr. Jung: That is perfectly true, and that is the reason why I recognize any kind of criticism.

Prof Demos: But you don't recognize any criticism except through psychological methods.

Dr. Jung: I recognize any kind of knowledge when it is as evident as a psychological fact.

For instance, the experience of God is a psychological fact.

It is a fact that people have such experience.

Now if the philosopher gives me a similar simple fact, I am perfectly satisfied.

Prof Demos: I think that is like a physicist who wants everything to be explained in terms of atoms and molecules. So you want everything to be in psychological conceptions. But there are all sorts of patterns and

why not others-like religious patterns?

Dr. Jung: Yes, I admit all that, if you make philosophy a science of human conditions, for instance.

But if a philosopher is sure that God exists, I would criticize him. How does he know? He must prove it to us.

Prof Demos: But by psychological methods?

Dr. Jung: No, he might have any methods, but he must show them as I show my methods.

If anybody says God is an established fact out of philosophical reasons, he has to prove them.

Prof Demos: a matter of fact, he does show his method just as much as you show your method.

Dr. Jung: But how can we get outside ourselves to find the truth?

Prof Demos: We are always getting outside ourselves; life is essentially self-transcendence.

Dr. Jung: But then we would have no criticism.

Then when a lunatic said he was Christ, I would be forced to agree.

Schopenhauer tells us that the substance of the world is will and representation.

Of course he had very good reasons for that.

Prof Demos: The first point is that man can and does rise beyond him self. The next point is that you have to use criteria by which to judge whether an idea is a genuine reflection of reality. And that is where the

philosopher is distinguished from the lunatic as more universal and more rational.

Dr. Jung: Yet inasmuch as he makes a metaphysical assertion, he is as good as a lunatic.

Prof Demos: And better!

Dr.Jung: And even worse! Well, it is of course a most baffling problem.

I don't know whether we should spend time upon this domestic fight between psychology and philosophy.

I am always waiting for that ultimate decision, but I should say it was a mistake to fight about it.

For myself it is merely a question of experience.

I have never seen a case where a human mind has overreached itself. Surely not by our intellect.

No human being can establish anything beyond himself through his intellect-or I have never seen that.

Man can grow, he can develop, and then further insight would naturally grow upon his tree, but it would not

be due to the function of his intellect.

For instance, take scholasticism and the seven qualities of God of St. Thomas Aquinas.

Inasmuch as this was the result of intellect-I don't even dare to decide that, but let us assume it to be the result of such speculation-if you believe it as objective truth, it then becomes a metaphysical assertion.

Or let us take Dionysius Areopagita with his hierarchies, or still worse, Valentinus with his aeons and archai and God knows what, that whole heavenly arithmetic.

That might be a true psychological experience, and then I would believe it, but if the intellect has tampered with it, I don't believe it, because I know it is then only a metaphysical assertion which I hold to be hubris

and illusion. If it grows naturally upon the tree of life it is plausible; otherwise I mistrust it.

Frau von Morawetz says that it is quite possible that the intellect is often merely instrumental for a certain unconscious process.

That is quite certain.

Many people have believed that they were producing a rational system when it was nothing

but a huge

irrational fact.

Then they think they have invented it, they rationalize it afterwards.

For instance, scholasticism was probably like that.

I should be inclined to explain St. Thomas from such a point of view-that he really had a vision and rationalized it afterwards.

Prof Demos: How do you differ from the exclusive physicist who says: Only what I see through my physical instrument is true? I mean, you are saying that only that is true which can be grasped by psychological

methods.

Dr: Jung: It is perfectly true that there is no difference between the vision or the experience of the world by a scholasticist and, for instance, a modern materialist.

Of course, my way of envisaging things is my way, and I confess it.

When I make a psychological statement I admit that anybody can say it is merely a psychological statement. Yet for the individual a psychological experience is a definite and ultimate thing which cannot be wiped out. If one had said to Paul, after his vision on the way to Damascus, that it was a hallucination or that it was due to a certain repression of sexual libido, it wouldn't have touched him.

To him it was the truth even if it was not rationalized.

You see, my purpose in psychology is not to elaborate a certain psychological system, or what one might

call a science, it is only a sort of method to free the way for individual experience, for that fact which to each individual will be decisive.

Dr: Adler: But what about the relation between chance and the working of psychology? By your statement of chance, is not a hole left, through which other things, metaphysical things, for instance, can penetrate?

Dr: Jung: If you define psychology as a method for the release and realization of experience, it is incommensurable with the idea of science hitherto, which has to exclude chance.

But experience cannot exclude chance, it has to consider it.

Certain experiences, which are not systematized, can never exclude chance; and particularly in supreme psychological experiences one should be very careful not to exclude chance.

That, of course, removes the psychological intention from the laboratory experiment,

which lives on the principle of excluding chance; otherwise the experiment doesn't count.

Therefore the purpose I have given to my psychology, to put it quite modestly, is not a scientific purpose, because the scientific purpose would not be concerned with chance.

But for psychology it is absolutely indispensable, since chance is really the free working of all things that move in the world.

Anything that you two philosophers have said about psychology is based upon the assumption that psychology is a science.

Inasmuch as psychology is a science of the laboratory the two are commensurate, but what! am doing is not science.

There is a fundamental difference between science and psychology.

Prof Demos: The conclusions of modern physicists are based on the theory of chance within the atom, so I think there is not really such a distance as you are assuming.

Dr: Jung: You are quite right-within the atom-but as soon as you leave the atom you are under the law.

It is practically true that we are dealing with the psychology of the individual atom where there Is chance, but there is no possibility of a case of chance in science outside the atom.

Prof Demos: But modern physicists conclude that chance is a factor from the facts within the atom.

Dr: Jung: Yes, but they cannot possibly conclude that from the facts without the atom.

I discussed that with a mathematical physicist in Vienna, and he confirmed my impression that all that jerk business which goes on in the atom is really confined to what is within.

Of course, you can only explain the quality of the atom through the behavior of the electrons, which behave like physical and psychic units, but that is within the atom.

Outside the atom there is law, and there you have to conform, because you have never seen a case where water was running uphill by chance.

All those speculations of the physicists that one might come across a violin lying on Mount Everest, made of snow, which they say ought to be possible; or Sir James Jeans's idea that a couple of monkeys running over the keyboard of a piano for several eternities might bring out the Eroica by chance; or cats dancing on a typewriter might by chance in the course of eternities bring out Macbeth or Hamlet-all that is of course absurd.

That is simply a speculation as to what happens within the confines of the atom, where I am quite certain no science is possible.

Science must work on the assumption of law.

Now, you will have noticed, at least those among you with an analytical spirit, that no sooner are we trying to penetrate the eye than a domestic fracas occurs between the psychologist and the philosopher.

From that you can draw a very interesting conclusion.

You see I willingly indulged in this discussion, I wanted to give it full swing, because it is part of the discussion in general.

For while we are discussing these visions some thing happens in us.

We are all following this visionary, we are all trying to penetrate the eye, and naturally, once in a while there will be a manifestation of something of that process happening in us.

This is a very critical point where we almost come to cross-purposes.

Do you know why? What has this eye to do with our philosophical discussion?

You know there is still that doubt in our mind whether this is the eye that receives the light, or whether it is the eye that emits light.

Dr. Schlegel: The eye is a symbol of understanding.

Dr. Jung: Well, yes, the eye means insight, so that when you understand a thing you say, I see.

But the eye is not only a symbol of understanding in that sense, meaning that light is penetrating the eye.

The eye is also a symbol of that which emits light.

Dr. Barker: It is the symbol of individuality, the clash in the individual between light coming in and light going out.

Dr. Jung: Yes, but cannot you formulate it a bit more closely?

Mrs. Sigg: The eye is a symbol of insight; therefore it means insight into the very last truth.

Dr. Jung: Yes, it has something to do with the ideas of philosophy.

Prof Eaton: Has it something to do with the idea of a point of view? That each person has his own point of view about life? One penetrates into life through one's point of view, so to speak, and the psychologist's

point of view is not the philosopher's.

Dr. Jung: Well, the eye usually symbolizes the point of view.

The question is: is it a point of view given through the light piercing or penetrating

the eye, or is it the point of view that is created by the emanation of the eye?

Prof Eaton: It depends on whether you take the philosophical or the psychological point of view.

Dr.Jung: Exactly. Now you have the whole thing in a nutshell, and that accounts for this discussion.

Prof Eaton: But I don't think it does, Dr. Jung, because vision is the synthesis of the two, of the light emanating from the eye or the person alit going out, and the sun, the light, coming into the personality. Thevision of reality is the synthesis of these two things.

Dr: Jung: Now you become very metaphysical. We must ask Professor Demos about it.

Prof Demos: I agree with him.

Dr: Jung: Well, you are very bad transcendentalists.

Then you ultimately conclude that whether the light comes in or goes out is all the same.

Prof Eaton: No, I say that vision is a synthesis of two things: the light which emanates from the eye to the object, and the light which emanates from the object into the eye. Psychology is the study of light from

the first aspect, and science studies light from the second aspect.

Dr: Jung: But you see that light emanating from the eye is a theory which is not proved.

We have no evidence whatever that the eye emits light. That is an entirely symbolic point of view.

If that is the case, you must reckon with the eye as being a very curious kind of organ, for the

ordinary eye, from the scientific point of view, is surely an organ that merely receives light, and a point of view deduced from that fact will be scientific.

But if you assume that the eye is a mystical organ that emits light, it becomes something else; it is the creator of the world.

Prof Eaton: Exactly, the philosopher admits both, which is beyond both natural science and psychology. Natural science has the point of view that the eye does not exist, it is a mere function of environment.

Philosophy is the point of view that vision is the synthesis of the two, and that both are only partial taken separately.

Dr: Jung: I quite agree with that. I was assuming that you were including the Eastern standpoint that the eye really creates the world, so we had better remain with your first statement that the psychological point

of view is the thing from within to without, and that the other is from without to within. Your definition of philosophy would cover this end, but you have not spoken of that end.

Prof Eaton: But it covers that end too.

Dr: Jung: No, it doesn't, excuse me. You see that end says the eye creates; it is not a synthesis, it creates the whole show.

Now this is, of course, entirely metaphysical-but this is the idea of the East.

Prof Eaton: That I would reject.

Dr. Jung: Yes, you would reject it naturally because our Western standpoint would reject it.

Remark: The Westerner puts the eye outside and the Easterner puts it inside.

Dr. Jung: Well, it would be within the eye, but the East makes it deeper than within-behind the eye, on the other side.

This discussion should again show us that we are entering here an exceedingly difficult field, we are here confronted with a dividing point between, one could almost say, two psychological ways, if we leave aside the philosophical implication for a while, which we must do for the sake of the psychological argument.

The psychological argument would be that the eye looked at from the scientific point of view is an organ that receives light, and then the source of activity would be outside; the sun would produce the light which the eye receives.

The other point of view is that the eye is a creator, or it is the expression of the creator and is therefore symbolic.

It is the expression or the apt symbolism that covers the creative fact within, the creative fact that produces the sun, that makes it shine.

That is the Eastern point of view, and it is also to a certain extent the standpoint of our unconscious.

Now this is entirely psychological.

I suppose we can give up now our philosophical discussion, as that would lead us really too far.

We must deal with this complicated symbolism for the time being as an entirely psychological discussion, where we simply recognize the fact that the mind of the Hindu, for instance, knows that the world is created

from within, while the Western mind knows that the world was, as it were, created from without.

Strictly speaking, the psycho-physical synthesis in the optic apparatus has nothing to do with the argument just mentioned.

We see light or colors that do not exist, they are wavelengths; we hear sounds that do not exist, they are vibrations of the air.

Our eye or our ear synthesizes the psychical Factor with the phenomena.

Now that is a synthesis, but that is exactly what l do not mean.

The real point is whether the eye receives the light or creates the light, and that has nothing to do with philosophy.

We cannot prove by philosophy that it has to be so, itis simply true that man thinks in those two ways, and that expresses itself, in fact, in the extraverted and the introverted points of view.

The introvert will always rather tend to see things as emanating from within, and the extravert sees things as starting from without and producing facts in the individual.

Therefore, the extravert would rather explain from without-by the milieu, heredity, etc.-while the introvert makes a tremendous fuss over the freedom of the will, because his point of view seems to derive from the fact that, according to the Eastern meaning, the whole world starts from within, from an energic point which they call the Shiva bindu, the point of unextended intensity.

That is just one point, which here would correspond more or less to the pupil, or the focus of the lens, out of which life emanates, and round which, they say, is coiled the Kundalini snake.

That is the symbol for the beginning of things-that everything has originated from that center-which is the

point of view that everything really starts from the subjective factor.

For example, in the Upanishads there are such passages as: From the words of the sage worlds have arisen.

That is perfect nonsense from a Western point of view; you must credit the mind with extraordinary elasticity in even trying to explain such sayings from the standpoint of Western philosophy.

But the Hindu mind thinks of it in an absolutely different way.

To him the world is an ever-existing illusion, but always created from the central point of energy.

Prof Demos: So the patient is making a further stage in her pilgrimage; she has been to Greece and is now going to India.

Dr. Jung: No, excuse me, she is now coming up to Christianity, and I told you that Christianity had occupied such a place in her thought that it is quickly passed through, and she is now facing the absolute blackness

of the future where nothing is to be seen, a star in the distance and an eye through which she hopes to penetrate.

That is the idea of this vision.

There is a guiding star, the individual star, the hope of the seamen who are navigating on the dark seas of the future.

And there is the eye.

Now we can look at it, for instance, in this way: we can say one needs a point of view, un point de depart, and one gets it through the view, but you see that would mean from a certain philosophy or a religious dogma.

But the vision says nothing of the kind; the vision says an eye and puts the emphasis upon the organ by which you receive sight or produce it, and we are entirely uncertain how we should interpret it.

Now I will read you something which gives one an idea; here is your great American mind, Emerson:

The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated without end.

It is the highest emblem in the cipher of the world.

St. Augustine described the nature of God as a circle whose center was every where

and its circumference nowhere.

We are all our lifetime reading the copious sense of this first of forms.

One moral we have already deduced in considering the circular or compensatory character of every human action.

Another analogy we shall now trace, that every action admits of being outdone.

Our life is an apprentice ship to the truth that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

Now we conclude from that that the creative eye, which is in everybody, is the same everywhere, because that creative point of Shiva bindu is the world itself reduced to a nonspatial intensity-that is the way the Eastern mind looks at the enigma of the world.

To us the world is in infinity.

Here Emerson is linking up the idea of that little orbit, or the pupil through which we perceive the world, with the symbol of God, which would practically amount to the fact that it is the equivalent of God.

That is a strange idea to us, though St. Augustine used the symbol of the circle for the same purpose, the circle being the most perfect figure.

But in the light of Eastern philosophy you see what we encounter here: we come to the extraordinary statement that in penetrating the eye, you either lose your self in the subjective factor of perception; that is, you lose yourself in a merely subjective fantasy, or you come into the heart of God, you enter God, the creator of worlds.

That is now the dilemma. Is that plain?

Of course it is not philosophically plain, but as a vision. You hear what he says, he puts it really point blank.

Emerson was a grand introvert.

Miss Wolff In Catholic churches one often sees the Trinity with the eye of God in the center.

Dr. Jung: Yes, you see that in every Catholic church practically.

It is the eye of Horus again. It is the creative eye that sees everything and creates everything.

The first cosmogonic myth was the creation of light, the seeing-out of the eye of God came the first light.

So when we enter the pupil we come into a great philosophical problem: is that thing into which I am entering my own eye, or is it the creative womb of the world?

That expresses itself next in the question which every patient will put to me: is that merely my eye, or is it creative substance?

Is it a psychological fantasy or is it substantial life? Is it true or not?

If it is subjective psychology, it is not true; if it is creative imagination, we can credit it with some thing,

then we are likely to create something.

You see, this question is simply the great philosophical problem whether our psyche is

merely a perceptive organ, nothing but a derivation or an appendix to physical processes, or something akin to a cosmogonic factor.

Now we will go a bit farther unless there is any question about the argument as far as it goes.

But, please, we won't go into philosophy, we must reduce our discussion to the level of psychology for the time being.

Dr. Reichstein: I think the eye is meant here also as being the male and female principle, and in her case she must go through the female principle.

Dr. Jung: That is perfectly true.

The star being the emitting symbol would be in Chinese the Yang principle, and the eye the Yin principle.

But the star is a cosmic factor while the eye is a physiological factor.

The eye is human, living, warm, it is a part of the body; when this women enters that eye, she enters a part of the body, and one could say it was nothing but a subjective fantasy, if it were not that in just this psychological fact we are opening the door to the star, to completion.

Then there is another interesting aspect: suppose that these two, the eye and the star, belong to the same face.

Then one would see two different eyes, the one bright and the other dark; that is, the function of the two eyes would be reversed in relation to each other.

One would be a normal eye that receives the light, and the other an abnormal eye that emits it.

One also could express it as the one eye turned to the world and the other eye turned inward, opening to the empyreum, or the fire of the empyreum shining through; that would be a creative eye into which one cannot penetrate, but to which one finally gets by the way of the receiving eye.

Of course that is not explained yet; that is dark.

What I expect of you is that you understand the fantasy as far as it has gone and everything that has happened today, our discussion for instance, because here we really come into tremendous conflict.

I will define it again.

The question is: is fantasy a mere derivative effect to be explained as deriving from causes within and without, or is it essentially a creative process and thus substantial?

You understand the difference.

In the one case, you must reduce your fantasy; you must say this is nothing but a fantasy due to sex or power, pointing to such and such a thing in your known world, and therefore causing pictures to appear or

certain personal memories.

In the other case, you must give dignity to your image as a life-giving factor, you must know that your imagination is capable of something, that it is able to create, no matter what its apparent antecedents were.

One point of view means explaining a human being from the parents and the whole clan, environment, inherited conditions, education, etc., making the individual a mere conglomeration of more or less incidental effects.

The other says: never mind how or from where that fellow came, we want to see how he works, what he does, what he can produce, taking him as an original unit of creative power.

That would be another way of looking at it. Carl Jung, Visions Seminar, Page 290-308

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=2RRNNG5KDG1F3GFEEXYZ&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=dc88a70e-8dac-42cf-a233-ea5f128

You truly see what sits in the heart for you-God knows from where it fell-on the horizon? (2021-10-04 04:31)

[paypal _donation _button border="5"]

Ka, ca. 1920
Carved wood, painted
21 × 4 × 4 cm (8¼ × 1⅝ × 1⅝ in.)
JFA

[1]Black Books

II. II. I 8. 62

Ka: You are thinking of that piece of heavenly lodestone that fell from I know not where-from somewhere into procreation? Has the rust still not eaten your iron fetish? That is your God, is it not? The same, about whom Philemon poured out great words?

I. You speak the truth. The little something that is solid, which I was yesterday and still am today and tomorrow will always still be, that is my God, my guide, a flickering fire of light on an inhospitable sea.

Ka. You truly see what sits in the heart for you-God knows from where it fell-on the hori-zon?

I. I'm sure that what sits in my heart also appears on the horizon. It will manifest itself somewhere.

Ka. Found-called the people-the one, the most precious and largest pearl-is a sickness of the mollusk. In what way does your God differ from the pearl?

Can you deny that your God is a sickness? The infirmity of the I, which ends when death breaks the shell? You still know that I agree with Philemon that the obliteration of the I, the pulverizing of that something that still lies uncrushed and undissolved between the hammer and anvil, would be the worthiest thing men could wish for? Hot, unforgiving light above, red suffocating glow of coals below-and why? Only because the fetish-grain does not want to be released. It would be better if you dissolved yourself in the light, but the very best would be if you became the lower glow yourself. So what do you want: Philemon or Ka? Or if you prefer the day side-Christ or the Buddha?

I. May my God help me: I can only choose myself: I choose this grain of sand between the four sublime brothers.

Ka. Consider that with such a decision you have rejected the sublime ones and place yourself above them.

I. You're wrong, holy rebel; what is a grain of sand between the four noble ones? May my God help me, so that I don't choose a grain of sand instead of a sublime one out of pride and self-presumption. What is this seed to you? It is a mere nothing to you, and yet it is my God, which I prefer to all Gods, since it is my God, my fetish stone; not better than others, simply better for me, since it is my God.

S. I concur. I can feel your words.

Ka. How? You renounce salvation? Holiness? Eternal truth? The communion of the holy teaching?

I. I don't mean rebellion against that, nor ingratitude. Praised be the sublime ones for the sake of their wisdom; However, my God wants something else, to be the grain of sand between the four sublime ones.

Ka. Strange-I really know nothing of this God. My darkness doesn't seem to illumine him properly-I see only a grain of meteoric iron-come here, Philemon, and tell me now how you see this fetish stone.

Ph. Now truly, he is a God, his light fills the immensity of space. So I see him. Water flows away from he who sits at the source of the stream. The Black Books, Vol. VII, Page 172-173

Monday. Jung saw five patients.

He noted the following in his appointment book: "motif for stone ring, etc."

He also noted, in "Dreams":

"11.II.18 Last night:

Bricked up facade of a castle. Behind it, a ditch- a water ditch?

Everything on a river island.

Then comes a castle building (on the second island) and behind it, a third island with ruins that are completely bricked up with cement and white chalk.

Even the floor is covered all over with cement, preventing anything from growing.

/ This is the castle where the story of the "Baptist" (1.) took place, which was written by the resident of the castle, who was an artist and a scholar at the same time and who is also identical with the "Baptist":

The Baptist is married and loves another woman (who was also married?).

She totally succumbed to him.

But he secretly spattered her from behind with venom from a complicated glass apparatus, which transformed the lower half of her body into stone.

As a result of this she perished in agony.

As did he and his child and I see the horribly decayed corpses of the child and him lying next to each other.

Before his death, he felt an immense guilt and roared like a wounded animal for days, before he perished.

I heard the roaring, it was terrible, nerve-wracking.

I woke up in fear.

/ I.) Anabaptist. Red Book. 'You have not lived your animal.'

/ poisoner in the Red Book, who kills wife and child to protect them from the suffering of the world, ill. Bronchitis" (pp. 21- 22) .

For the references to Jung's associations, see Book 4 , pp. 208, 245 . The Black Books, Vol. VII, Page 172, fn 62

Jung discussed the relation of Buddha and Christ in his Commentaries on LN, p. 570.

In l 944 he noted that he chose the term because this concept was "on the one hand definite enough to convey the sum of human wholeness and on the other hand indefinite enough to express the indescribable and indeterminate nature of this wholeness . . . in scientific usage the 'self' refers neither to Christ nor to the Buddha but to the totality of the figures that are its equivalent,
and each of these figures is a symbol of the self" (Psychology and Alchemy, CW 12, § 20). The Black Books, Vol. VII, Page 172, fn 63

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1DXP4GP2ZXWUP&dchild=1&keywords=jung+black+books&qid=1609677638&sprefix=j

The shadow casts out light and light casts out shadow. **(2021-10-05 03:20)**

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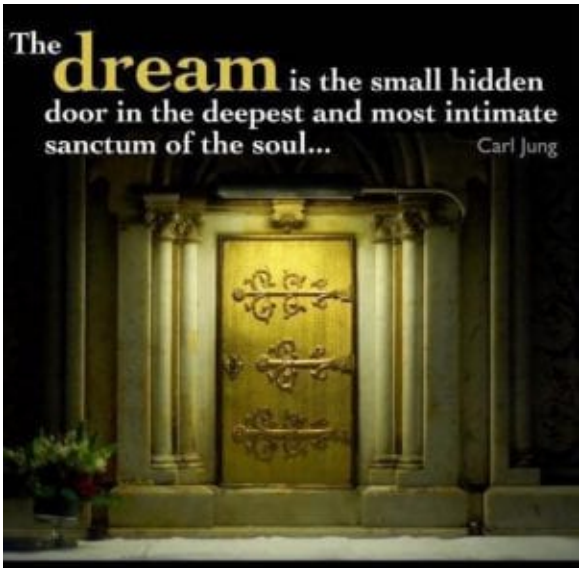

[1]Black Books

1. II. 18.7

My soul, the dream points me to you. What have you to say to me? You gave me the dream, so you will know, what have you to say to me?

S. Your words reek of mistrust. Why this mistrust? Eventually you live according to what I say. For a long time I had already advised you to separate from the white one. Good will come out of it, but she requires cruelty. Always do what she accuses you of! So go the rules of the game.

I. But tell me, did you see anything that can solve this question with Philemon and Ka I hang painfully in the middle.

S. So you'll just have to hang till the question is solved.

I. Being cocky, are you? You think you've won the game while I'm in misery? Are you showing one more of your lovelier aspects? Despite all the misery there is no relenting for you; nothing will be retracted, scaled back or qualified. Tell me, have you seen something?

S. Yes, I saw Philemon creeping around-

I. What are you saying? Creeping around?

S. He is cunning, the most cunning of the cunning.

I. But what do you think? What does he want?

S. He is looking for something-probably the keyhole!.

Why that?

S. To creep out now-

I. My soul, what are you saying? Isn’t he the blessed one?

S. Not any more, since his capture.

I. What are you saying? Captured? He, Philemon? Who captured him?

S. None other than yourself.

You painted his image. "You should make no image, not even a likeness," said Jahweh-preferably not, since just that enchants the enchanter and all false Gods.

However the image isn’t the only reason for the imprisonment.

The essential thing is that Ka has been accepted by us. Where there is shadow, the light cannot be far.

The shadow casts out light and light casts out shadow.

Yes, Philemon is captured and Ka no less.

Therefore they quarrel. What is it with sublimity? When one looks at it closely?

Yes, Ka is held captive. Who caught light and shadow? Who else than you? You call them the blessed ones?

Did you see the "blessed ones" caught, creeping around, peering at holes through which one could escape into a distant twilight?

But they do harm to you, because you still empower them and call them the blessed ones.

So they claim for themselves what belongs to you. You will be robbed. Both are cunning, clever beyond all measure.

One gives you a false splendor and the other gives you a false shadow. Do you now see, who the master is?

Where does the upper blessed come together with the lower blessed one? In the mediating everyday, it seems to me.

I. You say the most astonishing things. The Black Books, Vol. VII, Page 175-176

It is not clear which specific dream Jung is referring to here.

The two dreams he noted in "Dreams" since the last entry are the following: "

/ Have been ill for a week. Pertussis [Whooping cough]. / For some nights dream of 2 opposites, 2 balls? Spheres? which are based on principles undoubtedly running toward each other.

The opposite is so dangerous, as if someone standing between a high-voltage line and the ground, about to touch the line.

Each time I awake completely disorientated mostly with a cough.

At times I am this one, other times the other opposite.

It also appears as an unspecified woman, who could be killed by the counter process.

These opposites are quite impossible.

/ I am in India. Taking part in a solemn ceremony: 2 widows, instead of being burnt their right hands are cut off. Everything is horribly real and cruel.

It is told that the old tradition of suttee is mitigated to the cutting of hands.

My mother in law stands close by and says that burning was a comfort to many.

The second widow, dressed completely in white, listens attentively as if to say that she is not in agreement at all.

She resists. I say that there have been those, who wanted to die with their husband.

The hangman twists her arm painfully to the back and cuts her hand skillfully from the joint. The hand falls muffled to the ground.

/ In Egypt, a hotel, it is burning next to it. The fire will take over to the hotel.

I leave. I meet a white cow with sharp horns on the street that does not know what it wants. Kind of dangerous.

I take it by the horns and as it is a woman, I convince her that she can give the horns to me. I take the horns from her and carry them.

Then the cow is a beheaded woman, who is alive and speaks.

She stands on the stump of her neck, the legs in the air and I stand before her and scent her.

I tell her that it is burning at the hotel. All her clothes and jewelry are there as well as I million of assets. I recommend saving all of that" (pp. 23- 25). Carl Jung, The Black Books, Vol. VII, Page 175, fn 73

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1DXP4GP2ZXWUP&dchild=1&keywords=jung+black+books&qid=1609677638&sprefix=j

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"Put aside the wants of others. Act on yours. You adapt enough to others." (2021-10-05 04:09)

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[1]Black Books

Jung: What is it? How is everything?

"Soul: You are a swindler. You really know what things mean. But you don't handle them as if you do, you take them at face value. Through this you sow confusion."

How can I behave differently?

"let go, do not reply, be silent and accept the moment as a moment."

But this too men will not want.

"Put aside the wants of others. Act on yours. You adapt enough to others."

Why do I feel so bad?

"Because something bad still remains in you, namely the thirst for revenge and malice, anger at the stupidity of the men who call themselves your friends."

I always have to be the devil; they should as well.

"But it's not you who should do that. That is lust for power. The evil shall leave you. You can never know what others want, so expect nothing and do not adapt yourself to things which you know are just whims of fantasy, which will no longer be true tomorrow. You have forgotten the Buddha again. So discard the thirst for revenge, destroy the anger, persist in the expectation of the things to come: a bright flame not blown out by the wind."

I am truly the devil? Am I the devil because my way led me to the daimons?

Have I not gone my own way in good faith?

"Didn't Christianity draw out the worst qualities in men? Was Christ therefore of the devil? Indeed, he too was of the devil." Persist undisturbed in expectation. Do not disturb the holy flame. Your anger and your thirst for revenge are earthly fire, a theft of the heavenly. The Black Books, Vol. VI, Page 248-249

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=ATEQDFFJ8R20&dchild=1&keywords=jung+black+books&qid=1609073016&sprefix=ju

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11 February 1931, Visions Seminar, Lecture III (2021-10-05 04:14)

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[1]Visions Seminar

11 February 1931, Visions Seminar, Lecture III

We stopped at the place where the animus fell into the water.

I spoke of the animus as the bridge, the communication, between the conscious and the unconscious sides, and you know that is the psychological definition of the anima as well.

I find, nevertheless, that people are still rather bewildered by that definition, they do not understand how anything so personal could be defined as a function.

But that is by no means difficult when you realize that people in general, if looked at as social factors, are really nothing but functions.

One even uses the term fonctionnaire, which means a man who functions in a certain department, political or otherwise, and is so identified with it that one forgets altogether that he is a human being; he is identified with what we call the persona, with his social function, so that his whole point of view in every respect is just the point of view of that function.

And it is the same in the unconscious.

Figures in the unconscious are to be considered as mere functions, yet they are also in a way personal factors, because nothing in the unconscious is abstract, it is all personal.

For instance, if you were describing a certain complex of your own in psychological terms, you would naturally say that it consisted of certain representations and of certain feeling tones associated with it, certain emotions, certain fantasies.

And you would probably visualize it as a sort of bubble, containing so many representations, so many emotions; or perhaps like a web or tissue with so many meshes.

But in reality you would find nothing of the sort in the unconscious.

If you could look into it you would see a sort of personality; every part of your psychology has a personal character, and it appears in your unconscious like a little person.

One sees that in spiritualistic experiments.

In the famous game of table turning, for instance-or one can do it with a glass or a planchette these unconscious personalities manifest and often call themselves by a name, Aunt or Uncle So-and-So who died so many years ago, or any other person who supposes himself to be a ghost.

And you will find that that person consists of a certain set of thoughts, or a part of the medium's personality, or perhaps the personality is split off from one of the participants of that particular circle.

It is in itself only a fragment, yet it appears more like a total personality that calls itself I, says my name is so-and-so, and behaves exactly like a little person.

That is also true of the voices which lunatics hear; they speak in a personal way, and the more distinct they are, the more it is a matter of functional dissociation, or even of a real psychosis.

If part of your personality is repressed, that fragment forms a person which may take possession of you on certain occasions, and then it is as if you were possessed by a ghost.

This explains those cases of double personalite; the character is completely changed when anyone is in the possession of such a ghost or fragment of himself, and there may be the same effect in the case of the animus or the anima.

The animus is in this respect rather difficult to deal with because it is a plurality.

One can compare the animus, as I have said, to a group of people, a court, or a limited company, or an organization; while the anima is very definitely one person and therefore more clearly to be seen.

The anima behaves exactly like a definite person, yet she is also a function, her true function being the connection between the conscious and the unconscious; there the anima is in her right place.

That is, she is not in between myself and my audience, but in between myself and my unconscious audience, a mirror reflex of this world, the collective unconscious.

There again, those people who think of the unconscious as being a psychological tissue contained in one's head are completely bewildered, for they can hardly form an idea of a tissue standing in one's head.

That is indeed a very wrong idea.

You should think of the collective unconscious in a very primitive way, then you are about

right, at all events much nearer to the facts than when you think of it in psychological terms.

You should think of it in the terms of primitive man, as the ghost land, all the invisible dead people amongst us.

Or a good idea of the collective unconscious is that it is a sort of unknown or unconscious reality, the unknown in everything and in everybody.

For instance, the unknown and invisible nature of this chair.

Of course, any person of ordinary mind would deny emphatically that there was anything unknown in this chair.

If they don't know what is in the chair they simply tear it open and see that there is hair or some other kind of stuffing in it, and the wood can be examined to see whether there is anything inside that, and they know about the maple tree from which it is made, so everything is perfectly normal.

Yet they entirely forget that they have not penetrated the secret of cellulose, nor the secret of the atoms of which the chair is composed.

There is an absolutely cosmic secret, an existing thing in the chair, and you see that forms the collective unconscious.

Prof Eaton: It becomes very abstract, it ceases to be concrete.

Dr: Jung: Absolutely. It is the most abstract thing in the world, yet one assumes that substance or matter is a most concrete thing.

Prof Eaton: In your description it seems to become very abstract, whereas when it manifests itself in our psychology, when it appears in our dreams, it is a perfectly concrete thing.

Dr: Jung: That is just the point I am making.

The collective unconscious is exactly as concrete as this chair.

The chair seems to be concrete, undeniable, and very simple, yet even such an obvious and commonplace object is terribly mysterious.

And so it is with the collective unconscious-it is most obvious yet it is a great secret.

The bewildering thing is that our approach to the collective unconscious is just the reverse of the approach to the material object.

If we approach a chair from the theory of relativity, the theory of the atom, for instance, we land eventually at the chair, and thus the most abstract thing seems to be the most concrete thing.

But with obvious things we take the reverse way.

We begin at their obvious existence and eventually we land in the theory of electrons.

We are bewildered by the concept of the collective unconscious, and therefore I say: You should not begin at those abstract ideas of functions and archetypes; in order to have a correct idea of its nature, you should begin at the very simple idea of ghosts, or the souls of objects, say, or thought forms.

It is better to assume that this chair is at the same time a thought form or a breath body, as the primitives hold.

When one of the tribe dies, primitives break up all his furniture, etc., in order to send it after him.

Breaking up the furniture means the death of the objects, and then their breath bodies or subtle bodies emigrate with their owner into the ghost world and form part of his household there.

He has his vessels for his milk, his cooking pot, his sticks and spears and bows and arrows, all in the form of subtle bodies because he himself is a subtle body.

So, by far the best or the only possibility for the clarification of this apparently very difficult concept is that, just as we suppose that things have a sort of platonic form, so thoughts have a subtle body.

As that chair has a sort of double existence, the existence as a concrete object and at the same time as a dynamic thought form, so thought has an abstract and a substantial existence.

We mustn't go too deeply into this subject, or it will become too exciting, for here we get into the most modern ideas about the behavior of electrons-most outrageous problems-and that is something for private conversation between philosophers; for other people it is a brainstorm.

For practical uses, it is really best-though terribly shocking, I admit-to assume that everything has a double existence: a known tangible surface and at the same time an invisible, unknown existence.

And you can call the unconscious and unknown side of a thing its soul, as the unconscious invisible life in us is called soul or essence or whatever term you like to use-an old-fashioned idea, as old as the world, and therefore shocking for the modern man.

We are the people who think they have discovered the right picture of the world after all these centuries, so it looks as if we were making a most awful regression in fetching that old image of a double world from the depths of history.

But I assure you it is most practical to do so; otherwise you will never understand the meaning of the animus and the anima.

The best thing is, as I say, to assume that we are standing in between two worlds, a vis-

ible tangible world, and the other invisible world, which somehow has a peculiar quality of substantiality; but very subtle, a sort of matter that is not obvious and is not visible, that penetrates bodies and apparently exists outside of time and space.

It is here and everywhere at the same time, and yet nowhere because it has no extension; it is a complete annihilation of space and time, which makes it a very different thing from our conception of an obvious world.

But these are merely philosophical considerations which have not necessarily to enter your practical conception.

Your practical conception, I repeat once more, should be to think that everything has a sort of double existence.

So when you are concerned with a relationship to another human being, you are in connection with two things really, with the conscious obvious person and the unconscious person at the same time.

When you analyze any kind of relationship you find a conscious and an unconscious part, which are quite unlike each other.

For instance, a man consulted me recently concerning his wife whom I don’t know.

He told me how much they loved one another and that she would sacrifice her life for him and had almost done so; he was truly convinced of the love of his wife.

Yet his wife is very ill and making his life a hell, torturing him with terrible fits of jealousy for no reason whatever, he said, and I naturally believed him.

He· is a nice and naive man who does not understand the devilish complications of man and woman, so it simply would not enter his head that his wife was torturing him all day long and all night long if possible.

He gave me instances and she is behaving like a real she-devil.

So I said: "Don’t you see that your wife has another side? She loves you, yes, I admit that, yet she also hates you, and that is why she tortures you."

But he could not get that into his head, that was incomprehensible to him, I might as well have talked of the wave theory of light.

He could only finally submit to such a point of view after he had looked at me for a very long time, and finally reached the conclusion that I must be in a pretty sane condition of mind.

That shows one what the ordinary mind is capable of.

You see, that man is absolutely convinced that his wife loves him, and that it is quite impossible that there should be somebody else in her who hates him, that it is quite impossible that his wife should have a double personality.

Well, it is not exactly a double personality in her case, but mixed, not clearly separated, two persons that overlap more or less.

There are two entirely different characters in her, the one lovable and intelligent and reasonable, with the best of intentions naturally, all that admitted; and on the other unconscious side just the contrary.

That is her soul if you like to say so.

I am convinced that if I said to that woman: "Now don't you see that you hate your husband and want to get

rid of him, that you force him to say evil things so that you may have a good reason to separate yourself from him?"

If I said that, she would not admit it, because she is absolutely unaware of the fact that she consists of two sides.

We always like to think we are the one truth, and hate to admit that we might be counterbalanced by the opposite.

But even Christianity had to suffer from that truth.

The legend of the Antichrist dates from the first century, it can be traced as far back as that.

The Antichrist is the dark evil side of Christ.

Christ being the best man, the Antichrist is the worst, and they are one and the same person really, the dark inside and the bright outside.

Prof Demos: When you say that the anima is a bridge from the conscious to the unconscious, does it not include the relation to another person because the other person is an object of emotion?

Dr. Jung: Well, you must make the difference that the anima may be between the self and the object, which is the wrong place.

Then the reality would be twisted.

My anima may twist my impressions of reality, and she may twist my image in the eyes of the object.

It is like a moving,

deceitful thing in between oneself and reality if wrongly placed.

But the anima as a bridge, as a function of relationship between the conscious and the unconscious, is rightly placed.

Prof Demos: Whose unconscious, mine or the other person's?

Dr. Jung: There is only one collective unconscious, it is always one and the same, so if my anima is rightly placed behind my back, between the collective unconscious and the conscious, then the relationship is right everywhere.

If l have an adaptation to the collective unconscious, I don't need to establish any kind of connection with your unconscious person.

Inasmuch as I am connected with my own unconsciousness, I am related to yours.

Prof Demos: So it is really the relation between the invisible reality in general and the visible?

Dr. Jung: The invisible side is the same everywhere, in absolute contradistinction to the obvious things which are all different.

That accounts for the extraordinary indistinctness of things in the unconscious, and you can be sure that all those figures which you observe in the unconscious are illusions.

The gods, the spirits, the demons are all illusions according to the Eastern idea.

Yet they are real inasmuch as you can perceive them.

When you have penetrated those veils, you are right at the one thing and there are no such discrete particles any longer.

They only exist inasmuch as you carry over perception from this visible world into the unconscious, and you cannot very well do otherwise, because your perceiving mind is formed in this visible world.

And for purposes of observation you have to make such differences.

The differentiation of the animus or the anima is really, if you like to say so, an artifact, yet it is also true because it works.

That is what I call a relative reality, as the obvious aspect of things is a relative reality.

When you come to their intrinsic quality, three dimensional things become very doubtful.

Has space only three dimensions? Are three dimensions enough to explain existence? What about time? Is time really what we suppose it to be?

Well now, the function of the animus, like that of the anima, should be exactly in the right place.

And here the animus is in the right place, he functions as a bridge; so he is on the side

of the collective unconscious and not on the side of the obvious so-called material world.

But there is always a certain danger that the animus falls backward, so to speak, disappears into the collective unconscious, and then for a while the connection with the unconscious would be cut off.

It is like a drawbridge, which has its moorings in the unconscious; when it is drawn up, the gate to the collective unconscious is shut.

That would be about the right image for the animus, because it really belongs more to the unconscious than to the conscious.

You see, the animus is not created by the conscious, it is a creation of the unconscious, and therefore it is a personification of the unconscious.

It is the gate to the collective unconscious, and by a certain attitude one can provoke that function to appear; but if it returns to itself, pulls up the bridge, that locks the gate.

I repeat: the anima and the animus have not been just invented by the conscious, they have been found by the conscious.

It is nothing that we have done in the conscious in order to build a bridge to the unconscious; it is rather that the collective unconscious came to us in the form of an anima or an animus; and, of course, when we became aware of it, we reached out for that figure and thus established the relationship.

All these insights into the peculiarities of the collective unconscious were not originally produced by consciousness, because our consciousness is peculiarly passive and incapable.

That inside world really keeps on appearing to us by its own activity.

In studying the history of the activity of the human mind, one is impressed again and again by the fact that

thoughts have not been made by man, but that they appeared to him, they often manifested in such a way that he did not even see them as thoughts.

For instance, primitives see ghosts or have revelations of things which we might think consciously.

And it is the same in our dreams-we get intimations of thoughts which we would not have thought consciously.

That is the reason why we analyze dreams; otherwise the analysis of dreams would be perfectly futile, sterile, because we would find nothing that we do not know consciously.

Therefore, when we reach a conclusion from a dream which is exactly as we have already found it in the conscious, we have not arrived anywhere near the truth, we simply have not gotten to the bottom of the dream.

For every dream is an intimation, a creation produced from the unconscious, and not a thing which has been caused by the conscious or by some conscious intimation.

The Freudian point of view is that if you have a wish and then drop it, that might produce a dream.

But that is not exactly true.

Already in 1904 I remember writing to Freud to tell him that what he called repression was often not exactly repression, because there were many cases where one could not find any traces of it.

I said it was an automatic function which had its roots in the unconscious and where the conscious is a perfectly detached spectator.

And he said that was true, that he had observed the same thing.

But it never appeared in his theory, he always stuck to his old point of view.

That was one of the first inklings of my own conviction that the unconscious has its own ideas and can produce the most amazing changes in the conscious, by extracting things or inserting things into the conscious, and the conscious can do precious little about it.

For our consciousness in its origin was a mere passive awareness, and all that we call concentration and active thinking, or any intentional conviction, came about very much later; it is, as a matter of fact, a very recent acquisition.

It is quite astonishing to see how little the primitive can actively think.

He cannot concentrate, he has no power of attention.

If the thing doesn’t catch his instinct, he is as if unaware; that is, he has a passive awareness, but it doesn’t move him in the least.

Therefore some of their rites are so ridiculous.

The rite of the Australian Negroes for arousing anger is an example.

Now people usually get angry without the necessity of a particular ceremonial to bring it about, but there they need a special rite in order to get angry enough to avenge a murder.

When a murder has been committed, the brother or one of the relations of the murdered man calls the men of the tribe together and tells them that his brother has been killed by certain people.

When a murder has been committed here, we shout: "For God’s sake, a murder! Call in the police!"

And everybody gets terribly excited. Nobody gets excited there. They just sit there, nobody moves.

And then a very strange ceremony takes place: that man goes to the male members of the tribe and performs a sort of sexual act upon each one, telling him at the same time the story of the murder.

Now by handling those men as if they were women, he arouses their anger, which then becomes associated with the murder.

So when he has made the round and all the men are in a state to do something about it, they take their spears and go to avenge the murder, and there will be some reddening of the spears.

But without that ridiculous ritual they are unable to make up their minds to move.

Then, it is a very usual custom among the Bushmen to have a hunger belt, and when they begin to get hungry, they simply draw it tighter and go on sleeping.

There is nothing to eat, so they should hunt for food, but they would almost rather die; only when they are approaching a comatose condition do they make up their minds to move, to realize that something must be done or they would starve.

Then they hunt for two days or more, till they spear an animal, and then they gorge themselves with meat, sometimes ten or twelve pounds for each man, till they are all swelled up and lie out in the sun for days to digest it, just like boa constrictors.

And then it begins again till they almost die.

That is the primitive man and that is how consciousness came about, that is the origin of the will, for instance.

Well now, here is a very typical case, which we also see in dreams: while the animus is establishing the relationship with the unconscious, he suddenly drops off into the collective unconscious, and then the gate is shut, there is no connection for a while.

Our patient says: "And then I was afraid; I was alone in the dark woods."

She realizes that her ghostly companion has vanished and she is left to her own devices, and it is interesting to observe what happens when she is left alone.

She continues:

"I lay down beside a stream and the animals came and licked my face. I arose and walked to the edge of the water."

You see, the animus is a sort of helpful ghost who tries out certain ways for her, and then she has to do the same thing, as I have been indicating.

But once the moment will come when she has to do something alone, without the help of the animus, that help which the immediate connection with the unconscious gives.

The ideal condition would be that people could act out of pure instinct without the animus.

The primitive, for instance, ordinarily has no psychology; there are no such figures or occurrences because there is no space, no chance for it.

The very primitive man is still identical with the collective unconscious, he is just a piece of this world, a part of visible nature, and values himself as one among the other animals; so he is like an indistinguishable part of the collective unconscious and naturally there is no such dissociation as with us.

But as soon as civilization begins, there is that differentiation from nature; then consciousness moves away from the unconscious and then mediation becomes necessary.

Therefore you find in the very beginning of civilization certain people who realized the necessity of a mediating link.

The sorcerer or medicine man is himself such a link; he deals with ghosts and if anything difficult occurs, say a war or a pestilence, he has recourse to that method; that is, he tries to reestablish the lost connection

with the collective unconscious.

For it is supposed that if that connection is perfect, nothing can happen which is out of order, only regular

things can happen.

The irregular things are always supposed to be intrusions because the connection with the collective unconscious has been cut off and therefore man has deviated.

For instance, that famous story: A nigger is sick and naturally he asks himself what that comes from; it is perfectly unnatural to be sick, therefore it must have been caused by witchcraft, perhaps the tin fetish he is carrying round his neck has lost its magical efficiency, or he has given offense to some unknown ghost or demon, or to a sorcerer of a foreign tribe.

At first he may not be able to remember the magical reason for his disease, but it certainly has a magical reason for not even death is natural to a nigger, it is always caused by witchcraft.

He finally discovers that three weeks before, when taking a walk along the shore, he had found an old anchor and had broken off a piece to use as a shovel to dig a hole.

Now he knows that that anchor is a fetish, and he tells his son to take back the piece he broke off to Mr. Anchor on the shore; so the son carries that part back, with much bowing, and then the father gets well again.

And from that time, whenever the nigger passes the anchor he always bows and greets it as Mr. Anchor, in the fear that by offending it, it will again cause an illness.

Naturally the suggestion itself is already helpful; sometimes they are cured in a wink after following such an auto-suggestion.

You see, when man is in connection with his collective unconscious he supposes everything is all right because he quite naturally has a feeling of what the Chinese call Tao, which means when things are just as they should be, in complete harmony.

Therefore the definition of Tao that a Chinese student gave to Professor McDougall when he asked him what Tao was.

The student tried to give him an explanation but he found Professor McDougall much too tough minded, and finally he got irritated and took the Professor to the window, saying: "What do you see there?" "I see houses and trees." "Yes, and what else?" "A hill and a road."

"Yes, and what else?" "There is a river flowing down and people walking over a bridge." "Well, that is Tao."

That simply means that things are right, just as they ought to be.

There are trees where trees should be, there is a hill where a hill should be, the water is flowing as it should and there is the necessary bridge for people to cross over it.

Now if Professor McDougall had said that he saw the river flowing uphill, or that several people had fallen dead, the Chinaman would have said: "That is exactly not Tao because things are out of order, out of tune."

So the original idea of Tao is an exceedingly simple feeling experience that things are right, that the conscious and the collective unconscious are going smoothly along together.

There are no ghosts, no enemies, nobody is sick, no tree falls down on your head, and therefore everything is all right; and as soon as something irregular happens, there is the assumption: we have deviated from Tao, from the right way.

Naturally things ought to move, so when things are all right man is together with nature, he is part of the general course of events, nowhere at cross purposes with existing things.

And that means he is together with his instincts; his instincts are completely expressed in the things that happen, he is together with his animals.

That is the reason why the animals go and lick this woman’s face in the vision. She is one of them, she is right with them.

For that the animal agrees with you, as you agree with nature, is almost a sort of test; as a matter of fact, people who are more or less on good terms with their own nature are friendly with animals, and animals know it and go to them.

Therefore those many Eastern pictures where the holy man in his meditation is visited by all sorts of animals, and birds fly down and alight on him.

So here, all alone with herself, she is together with her instincts.

This is a moment when one could say: a complete existence, a complete fullness; insofar as the collective unconscious is together with her, she doesn't deviate.

And at that moment, being near the water, she has a vision: "A woman rose up from the water, wearing a high-peaked cap. She laughed as I stepped into the golden boat pulled by a white sea horse. As I went I saw rainbows arching everywhere over the sky."

The high-peaked cap which the woman wears is the pileus, which derives from the cult of Mithra, a sun figure, a deity.

The woman is herself, so it is a vision of herself in the exalted condition, identical with the sun.

This refers back to the initiation and deification in the former vision, and it is the reason why she laughs that divine laugh which is beyond the uncertainties and doubts of the imperfect mortal.

She is the woman rising up as a vision from the unconscious.

She steps into a golden boat, which also shows the sun identification, and while sailing on the water, she sees rainbows arching over the sky.

She causes the rainbows to appear, as the sun causes the rainbow to appear; she herself is the sun now.

You see, that makes the thing complete.

For being together with the unconscious means being together with her lower instincts, the earthly instincts, mind you, the instincts of her body, every thinkable animal fact, a complete awareness of her chthonic being, which is a sort of utter humiliation, man degraded to the animals, being among animals as one of them.

And that causes this superior Self to appear, because it is the only possible thing which can happen.

For the Self in that divine form is the balance and the necessary counterpart to the animal instincts.

So the figure of the Self is the divine above and the animal below, like the vision of the satyr-god.

Now this is the end of this particular series of visions, and we are coming to a new one.

But before we begin that, I should like to ask you your opinions as to the actual condition of the woman who has these visions.

From the last part you saw that she succeeded in getting her animus into the right place and in making it function in the right way as a bridge-and she crossed the bridge to the other side,

thus establishing a connection with the collective unconscious.

And in the moment when that happens, when the goal has been reached, one could say, so that the animus can plunge back into the collective unconscious, then the drawbridge is pulled up and the gate shut, and she is left alone with the animals in the darkness, all of which is perfectly all right.

And being with the instincts, being among the animals, means being consciously in the dark.

Through being with the animals, one is lower down than the brain, because the farther one reaches back into the ages, the more one has the animal feeling, the intuition of what the animal is.

One might go back even to the lizard, farther than the warm-blooded animal, where one probably loses consciousness.

Snakes, for instance, are extraordinarily unconscious of man.

It is quite possible that, with the end of warm blood, all traces of consciousness come to an end, and something entirely different begins, a sort of completely unconscious soul.

Therefore the darkness.

Then on the other side she has the vision of greatness, of the Self in its divine aspect, which is absolutely as it ought to be, because she can never hope to be more, or to have more, than that vision of the Self.

She is glorified or deified, she enters the golden abode of the sun and produces the rainbow, which is like the halo round the heads of saints.

That symbol occurs several times in the course of her visions.

So this is really a complete sanctification or deification in the sense of the antique mysteries.

Now that seems to be a pretty ideal situation, it is apparently all one could wish for.

So what would you expect? How can the visions continue? What would be the next possibility?

Prof Demos: She is escaping from the Protestant bete noire to paganism.

But that seems a one-sided situation because paganism after all did collapse, and Christianity filled the need. So I should think she could not stay with the animals all the time, she should get to something else now.

Dr. Jung: We can criticize it from that angle. This is a thoroughly pagan idea.

You remember what I said about looking into the animal's eyes; there she had reached

the bottom, she had gone down through the different layers of civilization.

And now she is returning.

She encountered the sun-worshippers, and then she came to the essential ideas of the Dionysian cult, and she is still in that sphere.

She has come about as far as the mystery cults of the second and third centuries A.D. Inasmuch as these cults still lasted after Christianity became the state religion, they overlapped the beginnings of Christianity.

But the Christian development is invisible here on account of the fact that she is already a Christian.

That would be her conscious development, but this is the unconscious; she dropped out of the Christian attitude and went back through the ages, and now comes back with the constructive idea of antique spirituality.

But to have come only as far as the second century is of course not satisfactory.

She ought to come up to modern times. So Professor Demos makes a perfectly fair criticism.

Then there is another one, more psychological.

Prof Eaton: Is there not a serious duality there, on one side being unified with the animals, and on the other side having this vision of herself as an ideal personality? It seems to be almost a split.

Dr: Jung: The question is what you call an ideal personality. That laugh of the gods, do you know what it means?

It is the laughter of the Greek gods, the laugh of Priapus.

I have a copy of that wonderful statue which was excavated in Herculaneum, Priapus as the educator, one might say, of the bambino.

The little god is seated upon his shoulder as a baby, and Priapus is holding up a bunch of grapes to him, and looking at him with an indescribable smile, that marvelous archaic smile which is the laughter of the gods.

That goes with the animals very well, that is excellent, there is no trouble.

But the situation is nevertheless not ideal because it is two thousand years behind our time.

There is something in the text from which to draw a conclusion: "She laughed as I stepped into a golden boat pulled by a white sea horse.

As I went I saw rainbows arched everywhere in the sky." To what would that point? We

have already spoken of it.

Dr: Baynes: That she is the sun.

Dr: Jung: Exactly.

The purpose of the antique mysteries was to make the initiate into Helios; the upshot of the whole mystery ceremonial was that the initiate should become the sun itself, like Apuleius in The Golden Ass.

But to rise from the darkness to the tremendous heights of the sun is an absolutely superhuman condition.

She is, after all, just an ordinary woman and this is merely her experience in the exalted condition.

Now what is the relationship of such a condition to our life? That is still lacking.

The problem is now solved as it would have been solved two or three thousand years ago.

Then it was sufficient for them to be almost unconscious people, who at certain times in life were exalted both to unspeakable depths and unspeakable heights.

We still have fragments of the confessions of initiates at Eleusis, which tell something of their wonderful experiences there.

It apparently sufficed for that time, but it did not suffice in the long run.

Human consciousness developed, and new needs came up with new solutions.

And the next solution was Christianity.

We are already overlapping the beginnings of Christianity here, and something should happen which is akin to Christianity, something in which she discovers the inner meaning and structure of early Christianity, just as she discovered the inner meaning and structure of the pagan cults.

For we must expect her to continue her way through the ages in order to reach modern times.

Naturally we would not expect a development through Christianity as she already knows it, but one which is similar to the experience she has had in the antique mysteries.

She is well read, so she is intelligent about antiquity.

But you see, we know it because we have read about it, we know of the cult of Mithra, or of Jupiter Ammon, and of other old gods, and it leaves us stone cold.

It is just historical knowledge.

Yet those things were really forms of life, they were full of passion, real fire, and that is what we are unable to feel, what we cannot understand.

We cannot understand the tremendous emotions of Eleusis.

Yes, we can say it must have been a gorgeous sight, people running around the shore with torches seeking Kore, and the tremendous illumination and joy when they found her.

But that is what the professor at the gymnasium tells us when he gets particularly excited, and the boys sit there and think, "Oh, bunk!-old stuff, that is not interesting."

That is the way we know it, but she now experiences it to a certain extent in herself, she knows how it feels to be traveling in the sun boat.

That is, she sees it, she doesn't exactly feel it; it is a more or less abstract vision, which is of course the main criticism.

But there are very good reasons why the thing has not entered her blood, it must come much nearer in order to transform her.

So the next thing we could expect would be an attempt at reconstructing the Christian experience in an entirely new way, as we have already seen the reconstruction of the Dionysian experience, which is as a modern person would experience those things; and still it is amazingly like the accounts of the experiences at Eleusis.

Now the next vision begins in the following way: "I beheld a sheep upon a stone altar which had been sacrificed."

In these words, we already discover the Christian sacrificial idea, the sacrifice of the lamb.

There has been no sacrificial symbol before, except the one when she was with the sun-worshippers, and that concerned her precious little.

Here, however, she is obviously preparing to deal with that idea.

Now why does the question of sacrifice come in here?

If you can answer that question, you will have realized what Christianity means as an inner experience, not as the historians explain it.

Dr: Barker: In order to get to the middle way, she must sacrifice.

Dr: Jung: Exactly. As the sun, she is the supreme god, and down below in the depths she is an animal.

She is reaching beyond herself in both directions, above as well as below. She is no longer human.

She is almost torn asunder by the tension of that pair of opposites, she is stretched in length to an amazing degree.

Now that is exactly the situation which an early Christian philosopher has described, an old bishop, Synesius of Edessa.

He lived between the fifth and sixth centuries, and he philosophizes in his very interesting book about a certain spiritus phantasticus, which is simply the creative imagination of man that causes dreams.

We would call it fantasy-visualizing fantasy or creative fantasy-but to him it is almost personified.

The idea is that there is a spiritus phantasticus in man that is capable of extraordinary things: it can descend into unspeakable depths or ascend to enormous heights, almost to the gods, and inasmuch as that is beyond the reach of man the spiritus phantasticus becomes divine-really divine, mind you.

So you see, if that woman's experiences had been more real, less like paintings, or painted with more vivid colors at least, if she could really have felt them in her body, she would have been divine-of course, divine in the human category, inasmuch as man can imagine something divine.

She would have been herself, but as a superhuman being.

That is what Synesius held: that when the spiritus phantasticus in man, his creative fantasy, reaches beyond man in every respect, below or above, he really becomes divine.

Then he says something extraordinary: "And being divine, as such he has to undergo the divine punishment."

And the divine punishment is dismemberment.

He will be torn asunder, he will be sacrificed as the animal is sacrificed, cut to pieces on the altar.

In these words he gives away the secret of the transition from paganism to Christianity; he really formulates it.

You see, the religious experience of antiquity was the experience of the individual as being divine; that was the enormous discovery they made and that was a living truth to them.

They probably said to one another: Have we not been gods together?

And it was a tremendous thing; they were exalted, they were no longer little citizens, they were lifted up to a higher condition, as the Christians were through baptism.

But it had the great disadvantage that they got into a superhuman sphere, and this became impossible somehow; therefore they fell.

Now they felt that the only way in which they could overcome this particular ailment which they acquired from their ascent and descent was to sacrifice.

They must kill something, and so it came about that they chose a symbol, which means really the sacrifice of the animal, the lamb that is the god at the same time; it is the sacrifice of the god animal.

That is the idea of the Christian sacrifice as expressed through the early symbolism.

The lamb symbolism played a much greater role in the primitive church than now, though it is still so obvious that an East Indian who traveled in England told his confreres at home that it was by o means true that the English religion was so spiritual.

They still worshipped a lamb, one saw lambs all over their churches.

Of course, now it means little more than a speech metaphor: Christ gave himself like a lamb to the sacrifice, and so on.

But originally that symbol worked. It meant a real sacrifice.

Therefore the Christian legend was expressed in so many primitive pictures by sheep and little lambs.

Mr. Reichstein: Was not the bull of Mithra supposed to be divine?

Dr. Jung: Yes, but that was only the animal part; the god part was not sacrificed.

Mr. Reichstein: But was it meant that the bull was divine?

Dr. Jung: Yes, the quality of divinity was not only inherent in the human form, the animal was also divine, the magic animal had divine mana.

But the divine man is quite different.

It means much more when the god appears in his human form; we always assume that the bull, for instance,

is a sort of disguise for a real god.

Of course, for very primitive people that was not always so.

The god could be a real bull, and then it was the divine bull and taboo-it should not be touched and its shadow should not be trodden upon.

But the bull sacrifice had only the virtue of the sacrifice of the lower animal nature in Mithraism, which was the religion of the old Caesars. Most of the famous mithraea were along the frontiers of the Roman Empire.

There was one in Strassburg, for instance; and in Heddernheim, which is on the Rhine near Frankfort; and at Carnuntum, near Vienna; and in Ostia, the seaport of Rome, where the

troops were shipped.

There were also quite a number in Switzerland and in England; they were found wherever there had been large numbers of soldiers.

It was an exclusively masculine cult, in which discipline was the main idea.

The Christian cult had the great spiritual advantage over the Mithraic cult that it sacrificed not only the animal part, but the human-divine man in the form of Christ, which meant that the divine man as well as

the animal man should be sacrificed.

That is an unusual interpretation, I am aware, or it would be to a theologian.

Mrs. Crowley: What about Osiris?

Dr. Jung: Osiris is a very particular case; there I always quote the dogmatic decision of the Catholic church that the Osiris-Isis myth was an anticipation of Christ.

One could hardly expect that such an important thought as the Christian idea would appear suddenly out of nowhere; it was prepared, of course, throughout all the centuries.

There is another interesting fact in connection with our seminar today: in studying the Egyptian temples one is impressed with the fact that the temple walls are decorated outside with all the worldly feats of the pharaoh; there you see him slaying his enemies, leading his armies, etc.

And inside, the walls are covered with representations of the inner events of his life, showing how he is born from the god-mother, etc.; he functions there as a sort of mediator between human beings and the gods.

So there was already the idea of the mediator, that was also an anticipation of Christ really; the pharaoh was a messiah, the son of God, the twice-born.

One is shown the birth chamber where his divine birth is depicted, beginning with the generation through the godfather and the godmother, and then how he was born a second time as a god.

It is like the Christ myth; the baptism of Christ in the Jordan was the second birth.

Also the myth of Dionysus is in a way an anticipation: after he was dismembered by the Titans, Hera gave his heart to his father, Zeus, who swallowed it.

Then his wife Semele gave birth to the new Dionysus.

There is also the version that Zeus enclosed him within his own thigh till he came to maturity. In either case it is rebirth or resurrection symbolism, so it approaches the Christian idea.

Therefore the early church held that Dionysus was an anticipation insinuated by the cunning of the devil.

One of the earliest Christian fathers, Justinus Martyrus, wrote in 190 A.D. that about eight hundred years before the birth of Christ, the devil told the Greeks the myth of Dionysus, foreseeing that God would later

on send his son to redeem the world; and then when his messengers came to announce the news to the Greeks, they could spoil their effect by saying: "Oh, that is an old story."

It is true that Christ performed the same miracles that were usually performed in the temples of Dionysus,

such as the transformation of water into wine; and there are representations of Christ that are like Dionysus.

A famous goblet (which is now in a safe in America) was found down in a well in Damascus, probably having been hidden there in the sixth century, as part of the treasure belonging to a church, during the persecution

of Julian the Apostate.

The goblet is of very thin hammered silver, argent repousse, and on it Christ is depicted sitting in a sort of pergola of grapevines and looking exactly like Dionysus.

There were plenty of opportunities for Christ to be mistaken for Dionysus besides his sacrificial death, and so Justinus Martyrus claimed that Dionysus was the invention of the devil to counteract the intention of God.

But on the other hand the church pointed out the Osiris-Isis myth as a positive anticipation of Christ.

I have read a Catholic scientific work concerning this theory, which has received the sanction of the Pope.

But as a whole, the average religious experience of antiquity was the reaching out into regions above man and below man, to the human divine and to the animal divine, and usually the antique religions only

knew the substitute sacrifice, as you see it in the course of history.

Originally human beings were sacrificed, and then animals, and then the fruits of the field, and finally in India the sacrifice has become a mere gesture, decorating the altar with flowers.

Nowadays the sacrifice that we bring before the altar consists mainly of ten-cent pieces; it has completely degenerated.

As a substitution for the animal and in order to make it quite serious, the early Christians should have returned to the human sacrifice, but they could not turn back the wheel of history so

it was done symbolically-sacrificing the experience of man that reaches above and below him.

Now we must know what that means.

What did they really sacrifice? What would it produce if you should experience yourself as a being that reached from the lizard up to a winged divinity?

Prof Demos: A man sacrificing his divinity is no longer in participation mystique with the god; he risks putting himself in the place of the god.

Dr. Jung: Exactly. Through such an experience, the individual becomes entirely collective, he becomes a god.

I become a Helios, you become a Helios, he becomes a Helios, we are all Helios.

A man who was very sad and felt terribly alone once said to me that he cured himself by the idea that other people were sad too. I am sad, you are sad, we are all sad-so nobody is alone.

The effect of the participation mystique is strengthening, it is really a return to the primitive condition.

The Dionysians were seeking that effect; the idea was that the blood of Dionysus was circulating in every living being, that everything contained a piece of Dionysus; so if they were quite identical in every experience, they were in every thinkable form of existence, which means naturally a strengthening of the participation mystique.

But of course it killed individuality.

It was the first appearance of the being in man that reaches beyond man, but the shot went too far.

They identified with it and were torn to pieces, they no longer existed, they were completely shattered, so

nothing remained but the reminiscence of the divine moment.

Therefore it became necessary for the sake of the individual to sacrifice the participation mystique.

That they did not exist as human beings is shown by the fact that they had no human feeling.

Think of all the horrible things they did in the circus!

That would not have been possible if they had had a living feeling for humanity.

Then, since they had no individuality, they had to worship one individual human being.

Thus the Caesars were deified, and after/ death they became stars.

The astrologer always discovered a new star in the heavens when a Caesar died.

And in Egypt the pharaohs were deified.

But we are all individuals, and the individual cannot live if he is completely denied, so there was a general sadness in those days, as the poets pointed out, and a tremendous desire for a redeemer.

We have historical and literary evidence for that fact.

Therefore the next sacrifice was of exactly the experience which was the real spiritual life of antiquity.

That was completely abolished.

I put that very strongly because we are in a time now where the old things are again beginning to crumble away, so we should not imagine, if anything new comes, that it will come with sugar or honey.

There would have to be a tremendous abolition of old values-I mean if the time is ripe, as it almost seems to be.

So for the pagan individual who was really religious to sacrifice his most holy experience probably brought about a terrible moral and spiritual conflict.

They had to sacrifice that experience of divinity which is the real essence of religion.

They had to accept the fact that we are all ugly and miserable, full of sins, before a humble poor God

hanging on a cross.

That was the thing they could not understand, and I can understand that they could not.

I would not have accepted Christ then for anything in the world. But perhaps I would, I don't know. Carl Jung, Visions Seminar, Pages 203-221

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=jung+visions+seminar&qid=1630408991&sr=8-1

24 May 1933 Visions Seminar LECTURE IV (2021-10-05 04:46)

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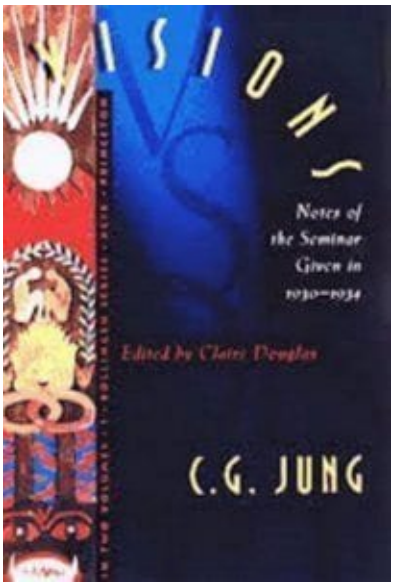

[1]Visions Seminar

24 May 1933 Visions Seminar LECTURE IV

Here is a question by Dr. Adler: "In the last seminar you spoke about the pine tree being a symbol of growth and light. Can there not be still another meaning? I saw in the museum at Berlin a Buddhistic candleholder in the form of a pine tree. In its top was sitting a great Buddha and at the ends of its branches there were many small Buddhas. I thought it to be a vertical mandala instead of the horizontal one that we know ordinarily. Is it not possible that the vision means this vertical mandala? And is not the Christmas tree also an allusion to this symbolism?"

It is quite true that this tree, as we pointed out last time, has a close association with the tree of light, the Christmas tree, and thus also with the so-called vertical mandala.

Even the system of the chakras, which is a sequence of mandalas, forms a tree; therefore it is also likened to the growth of a plant.

Its roots are in muladhara, and the first manifestation there is called the young green leaf, the first shoot of a growth that will develop into a plant.

But in the chakras, it is chiefly animal or warm-blooded symbolism, so to speak; the plant or tree symbolism is not very obvious.

One can see it more clearly in the Lamaistic mandalas which I have shown you, where the central circle is surrounded by the petals of the lotus, and the whole thing is called the padma, or lotus, a term which is also valid for the chakras.

The lotus rises from the bottom of the pond with the flower lifted on its stem above the surface, and that makes a sort of vertical mandala.

Most of the figures of Buddha are either seated or standing upon the lotus; he is the topmost development of the plant, which grows up out of the darkness and produces the light.

There is similar tree symbolism in Egyptian representations of the birth of Ra, who is called the falcon that rises from his nest in the morning; his nest is in the top of the tree and there the sun rises; as Mithra, who is also a sun god, is occasionally represented as rising or being born from the tree.

The tree of life is the same idea.

From a viewpoint above the tree, one would see only a circular arrangement of branches, and in the center is the light, making the mandala form; but looked at from the side, the whole tree looks like a system of layers one above the other that form a spiral.

The tree with the Buddhas which you speak of is well known; there is a most elaborate specimen in Paris.

From above, it would look like a typical Tibetan mandala, where figures of Buddha or Shiva emanate from the main central Buddha, or from Shiva and Shakti; that central

figure is represented many times in its outward emanations that go to the four corners of the world, or into the four functions.

It forms a sort of pyramid, like the roof of the stupa, the sacred place in which the

relics are buried, or like a pagoda, a pyramidal series of roofs rising above the cloister.

Wherever the symbol of the tree appears there is also the idea of the circular arrangement.

So also, when one makes a transversal cut through a tree trunk, one sees all those circular lines indicating the years.

Now we will continue the vision.

The patient is rising out of the darkness to the surface of the earth and comes out into the light of consciousness.

She says: We (meaning herself and the Indian animus) walked to the edge of the bank and looked into the valley. A broad sunlit river ran through the valley. Beside it were mellowed houses, and fat cattle grazed in the fields. The Indian said: "Behold the mansions of your people which have been long deserted." I said to him: "What will

you do?" He answered: "I will take my canoe and go toward the great water near which I will always remain." He slipped down the bank in to the valley. I was left alone.

You see it was chiefly the activity of the animus that changed the conditions in the interior of the earth; he broke down the pillars and destroyed the altar, which was the essence of that earth mother, and he lifted up the pine tree so that it could grow and emerge into the daylight.

This is mythological language, but how would you put that in psychological language? This vision is called: "The Belly of the Ancestors."

Have you seen the ancestors anywhere?

Dr. Reichstein: The Indian himself represents the primitive part of the ancestors.

Dr. Jung: He would represent the primitive element in her, but she is not in the Indian's belly.

Miss Taylor: Are they the fat cattle?

Dr. Jung: They might become fat cattle but they are not that yet.

What did the Indian demolish first in that cave?

Miss Hannah: The pillars. The ancestors would be the bodies in one of the pillars.

Dr. Jung: Yes, the text says: "Formless bodies of men and women fell out when he broke up the pillar, and heaped up upon the ground."

Either they are corpses, or they are still unformed, the beginnings of bodies.

Now this earth mother surely symbolizes the original darkness of the earth, and the patient calls that the belly of the ancestors, because according to the Indian legend which I quoted, mankind originated from the darkness of the earth.

That is a sort of poetical or metaphorical expression for the original unconsciousness of our primitive ancestors.

As the womb of the mother, the original darkness from which the child springs, symbolizes the unconsciousness from which our consciousness derives, so this cave is the whole series of generations out of which we have finally emerged, and that consists, naturally, of bodies of men and women.

It is an exceedingly strange idea that the ancestors should form a pillar, I admit, but that Hopi Indian symbolism of the cane pole erected in the cave by the messengers of the god

to enable the people to climb to a higher level, corroborates this idea of an ancestral pillar through which we rise into another sphere.

A series of generations is always represented as the family tree, for example.

And there are pictures in old churches, stained-glass windows or paintings, where Adam is depicted lying down with the tree growing out of his belly, and in the branches are

sitting all the old fathers of Israel, the prophets and the kings; Christ's series of ancestors spring from the royal branch of the house of David, and on top of the tree is Christ himself.

Moreover, there is an old legend that the two trees of Paradise, the tree of knowledge and the tree of life, were removed from Paradise and made in to two pillars which Solomon put in front of his temple, and that later on-the pillars having in the meantime been thrown away and discovered again-the cross of Christ was made out of one of them.

Then there is the Manichaean legend about the pillar of light, an unimaginable cosmic pillar consisting of departed spirits.

The ghosts travel to the moon, and the moon fills its belly with them, it becomes the full moon, after which it approaches the sun and all the souls are poured back into the sun; then from the sun they somehow get into the pillar of light, and from the pillar of light all those ghosts of dead people rise to heaven.

There is a similar idea in Rider Haggard's She.

A moving pillar of flame passes rhythmically through a cave in the middle of a volcano, a most amazing and grotesque idea.

With a great rumbling it appears from time to time, and whoever penetrates its radiance attains an immensely long duration of life, several thousands or perhaps millions of years, not exactly eternal.

But if anyone gets into it a second time, they just shrivel up, as She did when she wanted to make herself immortal.

I always wondered how Haggard got that idea of the pillar of life and how the thing looked, and later on, in a posthumous edition of Wisdom's Daughter, I found a description of it, which said that one could see faces of living beings in it, that it was teeming with the life of generations.

Obviously it is the same idea as the Manichaean pillar of life and the family tree.

It is as if it were a current of energy containing all the past lives of a nation, or tribe, or family, or as if it were one tree.

I suppose one would have such a view of life if one could think as brainless nature

thinks.

Nature would probably understand a family as a mere heaping up of individuals, the individual twig or flower or fruit meaning nothing; the life of the tree, or the family, or the nation would be all that counts, and the individual would not matter, despite the fact that if there were no individuals, no leaves, the tree would not live.

But what is the individual leaf to a tree? The tree is the life.

As, for instance, botanists tell us that certain reeds which die in the autumn are by no means the real plant, that the life is really lived in the rhizoma, a sort of tissue of underground roots.

The plant is apparently dead, but only the leaves have changed, life goes on in the rhizoma for a very long time.

The life of the tribe, of the past as well as of the future, is the current of the river of life

which will last practically forever, and not the individual.

So it looks to me as if such a symbol were chiefly derived from this most detached attitude of nature toward man, the individual meaning precious little.

That pillar in the cave which contains the bodies of the ancestors is really, then, a sort of pillar of life.

Unfortunately, nothing further is said about it except for the one little allusion that the bodies are formless.

Now, as we said, things that are decayed are formless, or they might be not yet formed; so that is an open question, and we cannot answer it, we can only take it as a doubt whether those bodies are decayed or are going to take form.

And that would fit the psychological situation, for inasmuch as these bodies refer to the souls of ancestors, they are never dead.

According to primitive belief they incarnate again and again, which indicates a relatively small number of souls.

Therefore they think that children should never be punished because it might offend

the soul of the venerable ancestor who is incarnated in the child.

So the ancestors are always born, always dead, and always living, for they keep on coming back.

I have spoken before about that most primitive idea of the central Australians: they believe that when a man dies, the maiaurli, which are sort of light sparks, jump out of him and go into a rock or a tree where they wait-they are then in the belly of the ancestors-and if a

woman happens to come along, those little light sparks, just waiting to come out again and incarnate, enter her and make her pregnant.

Now the continuity of the ancestral generations is interrupted by the Indian. He practically destroys that pillar, and he also destroys the altar which is the very essence of the earth mother-her womb, as it were-so he really is causing tremendous disorder in the whole show, and we don't know exactly why.

Or do you know a reason?

Dr. Reichstein: Because it is all collective symbolism, and she cannot get even to the beginning of individuation without destroying that.

Dr. Jung: Exactly. If there is nothing but the great river of life, or the tree, there is no chance at all for individuation; as from the standpoint of nature there is no chance whatever for the individual, the individual is utterly negligible.

Individuation makes no sense when looked at from the standpoint of nature, that earth mother; on the contrary, this exceedingly collective layer is against even the attempt, inasmuch as it claims to be more than the mere manifestation of that life which is

mainly contained in the tree.

If there should be an attempt at individuation, it would mean grave disorder, the upsetting of the collective, and the interruption of the family tree.

Thus far the vision is quite logical.

It is also logical that if the animus succeeds in destroying this collective layer, then the patient, as a conscious individual, should emerge into the light; if no longer caught in the darkness of the collective unconscious, she would be conscious of her own Self.

Therefore the blood changes into water here, the top of the cave is lifted up, and the sunlight becomes visible.

So she would come out into the real world, she would become, as it were, a conscious human being.

Now the surface of the earth is represented by a valley, in which there is a river, and there are also mellowed houses and fat cattle grazing in the fields; and she is at a slightly raised standpoint, looking down upon it.

How do you understand this symbolism?

Frau Stutz: She has reached a standpoint from which she can look down on life.

Dr. Jung: Yes, having left the darkness of the cave where she was within nature, she has now reached a standpoint outside of it.

The river is the same as the tree, it resembles the tree in many ways; on a map, for in-

stance, the branches of the river look either like roots or the branches of a tree.

It is also the current of life, so she is looking at life from without, and from a slightly higher level she can look down upon the thing which contained her before.

That happens in the history of the mind: man first finds himself completely enveloped by the data of his own psyche, and unable to grasp the external manifestations of life,

not seeing his own life or his own psychology as objective facts.

It is exceedingly difficult to make people see their own psychology objectively, they always handle it subjectively as something which is merely arbitrary, which can be done and undone according to moods.

In the same breath they make absolutely contradictory statements; for what takes place in their psychology is unaccountable, they have no objectivity about it whatever.

In the newspapers as well as in daily life, one sees how people project in the most ridiculous way, and that shows how little we have advanced on the way to conscious objectivity.

The primitive man is absolutely shut in within his psyche, he is dominated by his emotions and must play the most amazing ceremonials and magic rites in order to liberate himself from the worst of his darkness, his possessions or obsessions.

So it is very apt symbolism for becoming conscious when our patient finds herself in a situation where she can look down upon the thing in which she has hitherto been contained.

But her animus has brought it about, he has helped her to come to such consciousness, and on the one side that is an advantage, and on the other it is the reverse.

What would be the disadvantage?

Mrs. Crowley: She has not realized it herself, it was just a preparation.

Dr. Jung: Yes, it just happened to her.

You see, even consciousness can happen without one’s knowing it.

One may know certain things for ages without being conscious of them because one doesn’t draw conclusions; it is right there under one’s nose, but entirely unrealized.

So as long as this is the achievement of the animus, it is an intuition or an anticipation,

a mere possibility, and it is by no means certain that she herself will be able to hold onto it and really use it.

The Indian now calls her attention to the mansions of her people which have long been deserted.

This woman is a modern American, so what does that mean?

Well, suppose I am in China, working with an old Chinese sage who makes me see all sorts of strange visions, this one among others, and he tells me to look down into the valley and behold the long-deserted mansions of my people.

And I see, let us say, the valley of Grindelwald or some other mountain valley, with nice old wooden houses and cows grazing on the mountains and bells ringing, and some of my people may be yodeling.

Now what about it?

Mr. Henley: You have been giving your libido to too many foreign things, you should go back home and join your own people.

Dr. Jung: The place where one is meant to live, that is. And what would I say?

Mrs. Fierz: Good-bye, I am going back to Europe.

Dr. Jung: That is probable, I would say good-bye to my old sage and take a ticket where? To my own home? Or to Grindelwald?

Mrs. Fierz: To your own home.

Dr. Jung: Yes, I would take a ticket to Kusnacht.

Now if you look down on Kusnacht, do you see cows grazing and peasants yodeling?

Mrs. Fierz: It all sounds very lyrical, but that is Sehnsucht.

Dr. Jung: It is a sort of homesickness, sure enough, but I would never dream of settling down in the valley of Grindelwald and taking yodeling lessons; it would be too dreary, too typical.

You see that would mean the ancestors.

Unfortunately I cannot remember any peasant ancestors, but if I did, I would see a sort of ancestral chalet, homesickness would come up in me and I would feel that this was really my place, this beautiful village, houses smelling of stables, cowbells, and all that; an ancestral home is a very pleasant and sentimental thing really.

Yet that is not my consciousness, my conscious world, by a long way not.

What would I do in Grindelwald, for heaven’s sake?

I would be perfectly forlorn, as this woman would be if you put her into a New England meadow.

So that valley is not her own conscious world, it is the conscious world of her ancestors.

She would not be able to tell whether a cow were fat or not, that is a poetical expression, only an expert can say whether a cow is fat.

Fat cattle grazing in lovely valleys is a sort of peasant idea, it is not her own.

And that is what the animus does, he puts you back into a world which is in a way this world, but a more sentimental world in which you find all the values which have been sacred during the ages.

Therefore when the animus succeeds, he brings you back to happy and well-to-do

families where there is no trouble at all.

Probably our forefathers never had any troubles, they went to church on Sundays, everything lovely, church bells ringing, the families all loved one another and said how do you do, there was no trouble.

Look at the consciousness of an animus ridden woman!

She lives in a world of about two hundred years ago, by no means in our actual reality; the animus lands women in a world of antiquated values, often not even that, but in childish values.

Now there seems to be some doubt in our patient’s mind.

She says: "What will you do?"

For having brought about such a change, the animus has become a pretty important person.

And he gives her very correct information, he says he is going to the great water to settle forever, so he goes down to the valley and probably slips into the river.

What does that mean?

Miss Hannah: He goes into the unconscious which is his proper place really.

Dr: Jung: Yes, the animus, being a sort of mediating function between the conscious and the unconscious, is in the right place when he is on the shore of the great ocean, the collective unconscious.

So everything seems to be all right, the animus gets into his proper place, and she is on the surface of the world.

The only little doubt left is that she is living in a somewhat archaic condition, a condition which fatally reminds me of that wonderful country called Purilia, where early spring comes to the hills, and the cows are forever walking along the skyline, and there is a

continuous ringing of bells.

And if she has landed in Purilia, naturally such a thing cannot last. What would you expect next?

Mrs. Fierz: She has not really destroyed the past, the animus has done it, and therefore she would now have to do it herself.

Dr: Jung: Exactly. The animus showed her what to do, but she takes it as if it had been done.

The animus brought about the vision of such a possibility, but the result is that he puts her gently down again into the valley of the ancestors.

In the beginning and the end, she is in the belly of the ancestors, for the valley with the nice fat cattle is just that.

It looks very nice, as it does in reality, but of course it will be a disappointment.

She probably has a husband and children, and when she comes home she will immediately come up against the fact that there is a radio, for instance, or he says: "Now what about next month, we already have an overdraft."

After living in a world where things are as they ought to be comes great disappointment for which somebody is responsible, and then there is a quarrel.

That is how it works.

Now we may expect that the problem will present itself again, and that it has to do with the underworld, but this time it will be what she can do about it instead of the animus.

The next vision [plate 35] has a most significant title: The Mexican Image. What would you conclude from that in this particular connection?

Mrs. Fierz: The Mexican image is very ugly and rather weird, it is just the contrary of a lovely landscape.

Dr: Jung: Yes, but the particular character of the Mexican image is the exaggerated cruelty.

You see, the old Mexicans were exceedingly agreeable people, according to the reports, and they had those lovely qualities on account of the fact that their cult was so bloodthirsty and cruel; there they let out steam, all their cruelty appeared in their bloody rites.

They could afford to be very charming and amiable, because their religious images breathed that most inhuman cruelty; being a gentle people, they embodied it in the gods.

As we, for instance, are by no means gentle or nice, and therefore our gods have those qualities.

The new vision begins: "I sat looking out on the valley."

Apparently she is again on that slightly raised standpoint from which she can look down.

We may assume that she has not gone down to those lovely mansions, or perhaps she went in order to see where she really came from and then came up again because it was not all she expected.

That remains in the dark.

At all events she is now at the same standpoint, which means that she is on a more or less objective level.

"Suddenly I beheld in the sky a great Mexican image."

Why does she see that Mexican image in the sky, and not down in the valley?

Dr. Reichstein: It is far away so it might be something spiritual.

Dr. Jung: That is it. You see, in such visions and dreams things have their old values.

To us the sky is just air which after so many kilometers comes to an end, and then cosmic space begins.

But that is no place for such visions, and formerly the air was not what it is to us, it was a psychical factor at the same time, it was the living, moving, invisible world of

ghosts, the breath beings.

Things could be seen in the sky because that was the abode of the spirits, and the air itself was spirit-like.

She is now looking into the ghost world, where she sees a spiritual shape.

But why does it not appear upon the earth?

It could appear upon the earth just as well, and usually Mexican images are of exceedingly hard stone-very much of the earth.

Miss de Witt: It is no longer a reality of the earth, it is a spiritual reality.

Dr. Jung: Well, as long as the contents of the image are not realized, they are in the earth, which is the equivalent of the body.

So it is quite possible that these contents can be summed up as the qualities of that Mexican image in her body.

Therefore certain mythological fantasies form the basis of apparently physiological symptoms,

say a neurotic affection of the muscles, or of the heart, or the breathing; these may be partial symptoms of the most amazing mythological ideas.

For instance, a Mexican image in the body might cause spasms of certain muscles, imitating the hardness or the cruelty of such an image.

Also the neurotic symptomatology might be expressed in a person's moral character.

Or a blind mythological figure might cause an infection of the eyesight, because whatever is not realized psychologically is performed in a kind of mimicry.

We are then simply the impersonators of such images, they work throughout our whole psychology whether on the physiological plane, or in our functions, or moral character; these lived unconscious images may be found anywhere.

The moment you are conscious of them, the neurosis disappears because it becomes assimilated to consciousness, and they cannot work in the dark.

So the Mexican image has left the body; seeing it in the sky means that it is no longer a physiological factor, it is now seen as a spiritual or mental content, as a psychological image.

And now: The river turned to blood, the houses vanished and great black mountains arose where the valley had been, and towered about me.

What is this change in lovely nature? What has happened?

Mrs. Baumann: It is the spirit of the Mexican image that casts a shadow.

Dr. Jung: Yes, it casts a very lurid shadow over that valley, the landscape takes on an ominous character, its loveliness suddenly vanishes and the human habitations vanish too-all due to the apparition of the Mexican spirit or god.

Now that is a change of mood which often takes place.

First one feels relief in understanding that a certain fantasy has influenced the body, not realizing that it is an entity, on account of our prejudice that psychical things are nonexistent, unreal, and that they can be dealt with by arbitrary opinions.

This leads us to believe the thing is settled when we are conscious of it.

That prejudice is very marked in Freudian psychology.

If an incest fantasy becomes conscious, for instance, they think it is settled.

But that same image appears in the sky a while after, and then one is confronted with it as a conscious problem to be worked out; the incest problem is not settled by simply being conscious of it.

That is like expecting to be cured of a physical illness when the doctor informs you it is typhoid fever.

But then the conflict begins, if you assume that such knowledge has a therapeutic effect for any length of time.

Or it is as if somebody should find out that the cause of a typhoid epidemic in a town is that the water pipes are leaking and dirty water coming in; then people say, "How fortunate that we know where that epidemic comes from," but nobody lifts a hand to stop the leak, so the problem remains.

We have just seen the terrible earth mother, and the patient should liberate her consciousness from that darkness.

And it is possible, I have seen that we can liberate consciousness from that original darkness.

But what about the original black mother, what about that horrible idol then?

For it does not cease to exist.

So instead of an unconscious obstacle it is now a conscious and visible problem.

Therefore it appears in the sky, and it spoils the whole beautiful landscape-her beautiful mood.

Now she continues: I saw before me a narrow path descending between black rocks. I began the descent.

What is beginning here?

Mrs. Baumann: She is getting into it.

Mrs. Crowley: She is going alone.

Dr. Jung: And that is, naturally, what she ought to do.

When you are overcome by such a mood it is no use to repress it; for a time you can run

away from it but that will not work in the long run, because you will encounter such moods very frequently, and in the end you cannot avoid them.

So you must go down into it.

And the important thing is that one does not go down involuntarily, but with decision, conscious that this is now the black valley, this is the descent.

She must go down to find what is at the bottom of it.

Here the black mood comes from the apparition of the Mexican image, and this she

ought to investigate.

She now says: "I saw that the steps on which I must walk down were made by the backs of old men chained to the rock." Who are these old men?

Dr. Barker: Her ancestors.

Dr. Jung: Yes, but there are no women mentioned, she walks on the backs of men, not of women.

Mrs. Crowley: The animi.

Dr. Jung: It is a whole series of animi, ancestral beliefs and convictions which are stepping stones down to the valley whence they have come up.

You see, they were once part of the pillar, and now she is going down the pillar, step by step, on the backs of the ancestors.

They are as if supporting each other or supporting a weight, like caryatides, like those figures that hold up the entablature of the Erechtheum, for instance.

That is, she is going down the whole ladder of traditional ideas, the opinions of the past, so the descent, which is very abbreviated here, can be compared to the far more detailed descent in the earlier visions.

She went back through our time and through the Middle Ages into antiquity, and

then into primitivity, and then right down to the animal; and then she came up again.

Now here is an abbreviated descent but on the backs of the old men.

She continues:

I spoke to an old man, asking him why he was chained. He answered: "Your world has refused us. Therefore are we chained. But by our wisdom you shall descend." I walked down these strange steps.

What do you think about this intermezzo? Rather cryptic, is it not?

Mrs. Sigg: There seems to be a hint of Prometheus who was chained to the rock.

Frau Stutz: The old man’s time is past. It is necessary for modern people to realize that we must be chained for a short time, but we should remember that that time is over and that we must face a new period and find release.

Dr. Jung: So they ought to be released from their chains?

Well, something like that seems to be suggested. But what about Prometheus?

Could that be a parallel? Do you know why he was chained to the rock?

Mrs. Sigg: He brought the fire of consciousness from heaven.

Dr. Jung: Yes, he brought the light.

Also the arts and crafts, so he was like the gods in that he became a creator too; he had enough consciousness to have a will and a direction.

Then the gods took their revenge by chaining him to the rocks. Why just that?

They could have crucified him, burned him, or done anything else to him.

Mr. Henley: They were holding him down to the earth.

Dr. Jung: Well, as he was human, an earthly being, he went too far, he climbed to the heights and stole the fire from the gods.

But it was hubris, and therefore he had to be reminded of the fact that he consisted of earth; it was as if the earth gods had taken a revenge.

That is reflected in another aspect of the punishment; he was not only chained to the rocks but an eagle was constantly eating his liver, tearing out his life.

(The liver was supposed to be the seat of life, the thing that lives in one, therefore the German word Leber.)

So the seat of life was torn out by the eagle, an air-being inhabiting the highest mountains, the abode of the gods; he was the messenger of the gods, the eagle of Zeus himself, who personifies the sky.

And Prometheus could not defend himself because he was fastened to the earth.

It is a very poetical picture of the divine desire of the creative man to do as the gods do.

Prometheus is an eternal image of the tragedy of the creative spirit who cannot follow the ascent of the spirit, because he is also like the rock that could not follow Mohammed to heaven.

Now each animus is really a different attempt at consciousness.

No matter how small an attempt, those old opinions, old convictions, are the stepping stones in the development of consciousness.

And they are all contained, as it were, in the structure of the nervous system; the brain

cells contain the traces of those former developments.

These steps were once convictions or philosophies, a way of understanding nature, a way of consciousness, and if you try to descend into the unconscious you naturally have to go down by the way you originally came up; to go down into the original cave, you must go through the hole from which you once emerged.

The old man says: "Your world has refused us," which means that your actual world of consciousness is not aware of all these pre-stages and refuses to acknowledge their validity.

Man makes that mistake again and again; he comes to a certain insight which is valid for a certain time, and then he abandons it, he creates a new point of view, and thinks the old one is nothing at all; it is either forgotten or declared to be a foolish error, and he does not see that it has a certain justification.

That happens very often in science.

There was first, for example, the theory that light consisted of corpuscles emanating from the sun, and then that was abandoned for the oscillatory theory of light.

When I was a student we thought that old fools had once thought it was corpuscles, but we knew it was oscillation.

But the most recent opinions have gone back to the corpuscular theory.

That was a case of forgetting the old men, the steps upon which we came up to the surface.

The moment we are uncertain and cannot cope with the difficulties, we should remember that mankind has made thousands of attempts to answer certain problems and perhaps, forgotten among them, there is an answer to our own.

You see, people did not go back to the corpuscular theory because things were satisfactorily explained by oscillation; they were not explained satisfactorily by that theory, so they had to return to the earlier idea.

It is the same in psychology.

When we have reached a level where our psychological problems cannot be handled in the old way, we feel uncertain, and then the mind begins to wander back quite instinctively, to seek something in the past.

Of course people are quite convinced in their minds that the past is all nonsense, primitive superstitions, old-fashioned religious ideas.

But they don’t know what they are talking about, they don’t know that those old-fashioned ideas, the church dogma, for instance, contains the most finished theory of the unconscious, a thing which has never been understood.

But we shall understand it in time.

We shall understand it when we are aware that we have no point of view which gives us

a satisfactory explanation of our lives.

We need that explanation, and there has been no time before us that did not have that need.

So we shall be forced to look back and to recognize that we have absolutely no right to

refuse the mind of the past as mere nonsense, as if only idiots had lived before us.

These old men say: "Your world has refused us, therefore are we chained." They are suppressed, caught and chained in our unconscious.

"But by our wisdom you shall descend" means that we can go back to the original connection with the unconscious but only because they have built up steps of wisdom; if they had not we would be eternally separated from the unconscious. The vision continues: At the bottom was a black man lying with his face to the sky. He was blind.

Upon his forehead was a cross of blood. His robe was yellow embroidered with Chinese dragons. At his feet was a lion carved in stone. I stopped. He said: "In me have the ages come together."

What is this figure?

His blindness and the fact that he says: "In me have the ages come together," seems to mean that he is immensely old.

Remark: He might represent her own unconscious.

Dr: Jung: Well, he would represent the sum total of the collective unconscious, because in him all the ages come together, all the past lives are summed up in him.

So how can we formulate him?

Mrs. Crowley: We have spoken of him often as the wise old man.

Dr: Jung: Yes, but a bit more psychologically.

Miss Hannah: The psychopompos, the Poimen?

Dr: Jung: That would be the positive aspect but this is the negative aspect, because the leader is supposed to have vision, while this man is blind so he could not be a leader.

Mr: Allemann: He is the great ancestor.

Dr: Jung: But the mental or spiritual ancestor, mind you.

He is the two million-year-old man in us.

And that fellow is by no means a legend, he is a fact which you can see in every detail

of your anatomical structure even.

Study your hands, your nose, your ears, your brain; in each case it is the result of long differentiation, and traces of all the stages are still there, though of course somewhat transformed.

Our nervous system is a marvellous picture of the past, it contains all the stages through which we have come, layer after layer of differentiation has been added.

And that is true of our psyche.

We don't know whether our psyche is material or immaterial, because we don't know what matter is, so we cannot say that there is any difference between the psyche and the body, or whether they are the same historically.

So the two-million-year-old man is in our psyche too if we count that as the age of man-as long as the tree of life has existed.

Traces of this existence are still a part of our reality, contained in the darkness of the collective unconscious; our unconscious is just a thin layer on top of the ocean depths of history.

Down in those depths we discover that man who has lived forever, who is practically immortal, containing or summing up the life of the ages.

But why should he be blind?

Mr. Henley: He has inner vision.

Dr: Jung: He might have inner vision but to the outside world he is blind. What does that mean?

Mrs. Fierz: He is unadapted.

Dr. Jung: Yes, he cannot see our world, which means that we are the eyes of that man who lives forever, because our consciousness is an eye that sees.

When one understands, one says, "I see."

A field of vision means a field of consciousness; consciousness is essentially an eye, an

organ of perception of the present instant which lasts a fraction of a second.

We have, as it were, a momentary consciousness, lasting between sixty and eighty years, let us say, which is of course no time at all.

Moreover we live only from moment to moment, we always forget the past and

do not see the future, whereas the age-old man is that which is past as well as the fu-

ture.

Therefore he is blind, while we have eyes.

Perhaps he has an inner consciousness, and we may be inside of him, that is possible.

There are philosophies about this man-the idea that there is an inner consciousness-but we cannot prove it.

We don’t know whether the collective unconscious is conscious of its images, but it might be.

Now upon his forehead is a cross of blood. Who would be marked like that?

Mrs. Fierz: A criminal.

Mrs. Baumann: Would it be the American Negro who has been christianized? There might be a cross of blood because Christianity has been rammed down the throats of the primitives.

Dr. Jung: It might refer to Christianity but not exactly to the Negro.

The blackness of this fellow comes more from the fact that he is an inhabitant of the dark depths, the dark ocean or the darkness of the earth; he is black with earth or from the blackness in which he lives, because blindness also means darkness.

Now the cross of blood surely has to do with Christianity, and he is marked by it, but, as Mrs. Fierz remarks, a criminal might be branded with that, so it is by no means a sign of life or of particular spiritual kindness, it looks more like the brand of intense suffering, a cross of blood. It has been either cut or burned into his skin, and it is a bleeding wound. He is suffering really.

Mrs. Baumann: If it has to do with the natural mind, is it not connected with the primitive who was sacrificed on the altar? And therefore this cross is an attempt to do away with him.

Dr. Jung: Well, this cross is more the symbol, or brand, of sacrifice.

Mr. Henley: He is a marked man.

Dr. Jung: Yes, a man marked for sacrifice, one who has undergone sacrifice or is being sacrificed.

This cross simply expresses the fact that the old man has to be sacrificed for the sake of consciousness; you cannot be conscious if that man is all over you.

And that is his eternal suffering, because naturally he would prefer to live in the conscious.

You see, the collective unconscious should have a form in which to live in the conscious,

so that he shall not be marked as if he were a criminal, morally unacceptable.

But that we mark him as a criminal is true for our time; therefore he is excluded and we are singularly unconscious of these things.

"His robe was yellow embroidered with Chinese dragons." What does that mean?

Mrs. Fierz: He is also a mandarin, very noble.

Dr. Jung: Yellow is the correct color in the East, and it must be a very precious robe since it is embroidered with the imperial dragons.

So evidently he is not only a Western man, he is also an Eastern man, he is universal, and particularly appreciated in China.

Therefore he is wearing such a precious robe.

Now what would be particularly appreciated in China?

Mrs. Rey: The ancestors.

Dr. Jung: Yes, they are a national cult and moreover the Chinese recognize a national sage; they are the only nation which has been governed by sages.

Then at his feet was a lion carved in stone, and the lion has forever been a symbol of royal power, especially of Roman power.

That is the reason for the stone lions at the foot of the pillars or under the pulpit in old churches in northern Italy, for instance, where it symbolizes the church triumphant over the Roman empire or over the power of heathendom.

This old man is practically standing upon the lion; he is like one of those figures of dead knights or kings who have a royal animal at their feet.

The idea is that he is standing upright upon the animal, he is the power over power, he is the ruler. Carl Jung, Visions Seminar, Page 1002-1017

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=WYKB2QAYJQQAAMR00B66&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=908cc527-7cee-44c8-b28a-7ab1cd4

1931 16 December Visions Seminar Lecture VI (2021-10-06 03:30)

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[1]Visions Seminar

1931 16 December Visions Seminar Lecture VI

I find two questions here, so we will deal with those first.

You remember I put Hermes at the top of our scale of the four stages of the animus,

as the supreme form, the equivalent to Sophia.

The question is: "Why did the Hermes Trismegistus, the god of wisdom and science, inventor of writing, etc., change into the god of tradesmen and thieves, as we were told in college the Greek Hermes did?"

The two are not identical.

The Greek god Hermes was really a messenger of the gods, as well as a sort of patron saint of anything that had to do with money matters, exchange, sending and receiving goods, and so on.

But he was originally a sort of influxus divinus, a messenger who came down from Olympus to carry out the decisions of the gods, or to communicate the divine word to mortals; and in that form he has been identified with the Egyptian god Thoth, who was the god of writing, of wisdom and intelligence.

Also he has been identified with Mercury, the Roman god, who has much the same character.

A number of those gods were more or less equivalent.

The old Gallic and Celtic gods were identified with the Roman gods, for instance, so we find Celtic forms of Jupiter, Mercury, and others in Gallia Transalpina.

Then Hermes Trismegistus, the thrice-greatest Hermes, is the designation for an entirely legendary figure, a man, not a god.

That may be a historical fact or, more probably, a legendary fact, like Osiris, who is said to have lived as a real human being; and like the second person of the Trinity, Christ; the tradition is that Christ and Osiris were god-men.

This Hermes Trismegistus, according to the legend, was also a god-man, full of divine wisdom, and the father of the so-called Hermetic books.

This is a particular kind of old Greek literature which is said to have originated in the priestly wisdom of Egypt; examples of it are still in existence.

So the relation between that Hermes, called the thrice-greatest Hermes, and the Greek god Hermes is very remote; they are not identical. Carl Jung, Visions Seminar, Page 505

The figure of the Hermes of whom we are speaking here would be more like the old Greek messenger of the gods, whose title was Hermes Psychopompos.

(Pompos means leader and psyche means soul, a leader of souls.)

This is a very important archetypal figure in the unconscious, as the other Hermes Trismegistus would be also; it is the archetype of the old wise man.

The medicine man in primitive tribes is the first form of the leader of souls, and then later on the healer, or the priest, or the analyst.

In modern times every analyst is in the very disagreeable situation of being a psychopompos, or being understood as such even if he is not at all what he seems to be; it is an effect of the transference of that archetypal figure.

One understands at once the importance of such a figure when one has seen it in reality.

For instance, there are usually two conspicuous people in a primitive tribe.

One is the chief, who is usually a warrior or an administrator, a very practical man, and the other is the medicine man, who may be equal to or much more important than the political chief-or he may be less important.

Often the same man fills both positions, or the dignity of the medicine man alternates with the dignity of the chief in the same family.

In the tribe I observed, the son of the chief was the medicine man.

He was then already an old man, and he wore a most impressive ceremonial dress made of blue monkey fur, a very beautiful thing; and he had a long staff, and amulets all over him, round his ankles and everywhere.

As long as things are more or less normal the chief is the important man who directs things, but if anything happens which is too far out of the ordinary, everybody turns to the medicine man.

The nocturnal side of life, all the uncanny things are referred to him.

Or if they are afraid he is angry he must be propitiated in order to ward off evil from the tribe.

Every extraordinary event like birth and death, or illness or bad dreams or spooks, as well as religious ideas, are referred to the medicine man, either as the cause of it, or in order to cure it.

Primitives often assume that an eclipse of the sun or the moon, or an illness of the cattle, or any evil event, has been caused by the medicine man of a hostile tribe, and then their own medicine man must make counter-magic to offset it.

So in the mental life of the primitive the medicine man plays an enormous role, and he is tremendously feared.

I knew an old chief who had been dethroned by the British authorities for misbehavior, and because he had a grudge against the actual chief, his successor, and the medicine man, he told me a number of tribal secrets.

But he was so afraid of being seen talking to me that he brought two slaves with him, who were put out in the bush as sentinels, and finally he found a very secluded spot where I could go to him.

And he was afraid that the medicine man could hear him, for they are supposed to have very long ears, to hear everything.

I had to put his mind at ease, to assure him that he would not be poisoned or harmed in any way.

It is a fact that the medicine men are often very spiteful and apt to resort to poisons.

That is a picture of the condition in which we lived many thousands of years longer than in our civilized condition, and therefore the imprints of those impressions are very much stronger than any we have experienced during these last few hundred years of civilized life.

When things are left to themselves we always revert to type, to the archetypal form of life.

So we instinctively revert, in any dark and uncanny matter, to the medicine man; our first reaction is to the man who is initiated into the secret knowledge, the man who has access to the dark sides of human nature, to the unconscious.

Therefore the making of the primitive medicine man is a strange procedure, which is designed to open up the unconscious.

They are almost driven crazy.

Many of the adepts are really driven crazy; they hear voices and are subject to all sorts of psychotic

conditions, while others are just the most shrewd and intelligent members of the tribe.

Here is the second question: "In connection with the lion, you spoke of the Yang principle and also human willpower. In this case doesn't that mean that the lion represents the animus power?

The procession of men led the patient to the mountain top where they left her in cold isolation

to face the lion, in other words, a concentrated manifestation of their own energy, and therefore similar to the giant who blocked her way before."

The logic of this question is sound.

It is true that after the bull sacrifice, the patient was led by those marching men up to the top of the mountain and there left alone in the snow, and we said that this was a picture of the animi.

So many collective thoughts naturally led her out of the communion with the earth as a sort of compensation, out of the warmth of the blood into the cold snow, just the other

extreme.

You see whenever one does something which seems to be wrong, so that one is in extreme perplexity, then in comes the animus most certainly and expresses a traditional opinion-now you have done so-and-so-and up or down one goes accordingly.

That has happened in this case, so she is faced with the lion, an instinctive power which is apparently the essence of the animus, and which also represents willpower inasmuch as one is

the victim of one's willpower.

That is, the animus-thought that one is in a humiliated condition when down in the earth has a certain power, and if one follows it, one is asserting power over the powers of the earth.

It is as if one were free to say: I don't want this communion with the earth, it is too barbarous and primitive, therefore I lift myself out of it. That is will to power.

For the real question is: should I be close to the earth, or may I assume such a power as to lift myself out of the laws of the blood and up onto a mountain top?

A will to power brought her up there; yet on the other hand nobody can say that this is wrong, because we have a certain amount of freedom in our choice; we can say: I don't want to touch the earth, I prefer to stay in heaven.

Of course, it would not be pleasant to stay there long; when she arrived in the heavenly city, she couldn't stand it and returned to earth.

But now she has gone back to the mountain top.

And she can choose that, but you see in either case it is due to an involuntary swinging to and fro; first she is led by the unconscious down to the earth, and then suddenly she is lifted up again by that instinctive force which is behind the animus, for the animus is based on instinctive force.

All these forces have been liberated by man quite instinctively.

So whether one lives the life of the body, or whether one suppresses the principle of the body and becomes a spirit, has been evolved along the line of instinctive force.

At first we were those laws of human nature, and only afterwards did man give a name to them; only very much later did they evolve into moral or philosophical principles; first they were the

forces themselves.

For instance, the repression of sex, which one could call a slogan of our times, is by no means an invention of certain people who wanted to do something evil or good to mankind.

It is a phenomenon of nature, nature herself forces people to it; some interference of

other instincts produces such a repression.

One sees it even in animals.

A dog under the influence of a certain instinct will repress all others; he may be quite afraid of something, yet when a certain different instinct is roused he will be most courageous and forget all about his fear.

Then the fear is repressed, but at another time the fear represses his courage.

So the instincts themselves produce repression, it is not an invention of man.

It is a very natural reaction that this woman should be forced out of the earth almost before she went into it.

It is a reaction of the historical powers within her that lift her automatically out of the hole into which she fell.

There we see the eternal up-and-down movement of the wave of the unconscious.

It raises the spring from the depths in winter, and then it buries that whole creation again.

It always moves in that cycle; what we see here is just a part of the oscillating movement; something presses her down into the earth, and then something else comes and lifts her out of it.

The lion is an expression of that principle.

I linked it up with the Yang, meaning simply the positive part of the wave.

According to my idea, we had much better understand that lion as a sort of philosophical

principle formulating the rise of the wave, and the going-down of the wave would be the Yin principle.

The lion was the beginning of a new development in the vision, and then came a bird, and after the bird a sphinx, three animals in succession.

She asked the lion: "Why am I here?" and the lion said, "Because you have taken the way."

This answer shows a connection between her instincts and her quest, one might say.

She obviously does not understand what it was that lifted her up, or what brought her down again, but she feels intuitively that it must have to do with the instincts.

And the lion gives the correct answer-because she has taken the way. How do you un-

derstand that?

Mrs. Sigg thinks that she has fitted herself into the rhythm of life, but how did she do that?

Mrs. Crowley: By following and accepting.

Dr: Jung: How could she accept it? We are usually unaware.

Mrs. Crowley: Involuntarily.

Dr: Jung: But how could she fit into that rhythm when unaware of it?

We are only very slightly aware of the up-and-down movement in our moods.

You see, the lion obviously refers to something like a decision in her, the decision to take the way.

Miss Hannah: By drinking the blood.

Dr: Jung: Yes, but the decision to drink the blood is only part of the whole procedure, it was much longer ago that she began to take the way.

The real start was quite in the beginning when she decided to watch the visions; that was her acceptance.

She had dreams in the beginning where the unconscious came nearer and nearer to her, and finally it began to develop a certain autonomous activity; it came into her room once like a ghost through the window.

So when it became perceptible, when she began to see it as an objective factor, she made up her mind to continue to observe the unconscious. It was a sort of hypothesis of how to live.

For you remember there was no possibility of a solution in her case; she did not know what to do with her life or how to continue it, she had run up against an impossible problem.

So she said to herself: There is a possibility, I might follow that road.

The visions are the road, and she has naturally got more and more into the real swing, that eternal up and down, which is a specific quality of the unconscious.

Therefore the lion’s answer: she was up in the snow because she had taken the way.

Then she asks the bird: "Why am I here in the eternal snows? I desire warmth."

She has just come from the blood and it is already too cold, now it is she who wants to return, she is becoming identical with the rhythm.

The bird says, "Follow me," and leads her down into the hot desert, and there she comes upon the sphinx.

A part of the descent is accomplished, but it will go still further.

So her life now begins slowly to function in that strange rhythm, while before it was on a level or a straight line.

When she saw something in the distance which seemed to be good, she made for it.

That is the modern way of living, instead of that oscillating way, the snakelike motion, in which nature intends us to live; therefore the snake symbolism in the unconscious of people who live in a straight line.

People living in towns never see a snake but they all dream of them, and particularly those who live in a straight line have dreams and fears about snakes.

So the snake is the symbol of the great wisdom of nature, for it is not the direct way, but the crooked way, the detour, that is the shortest way.

Now what is the sphinx?

Mrs. Sigg: A combination of animal and man.

Mrs. Crowley: It is in three parts, is it not? It is also the spirit, the winged animal. It was the idea of the triad.

Dr. Jung: It is here a duality, a human head and the body of a lioness, and one sees precious little of the spirit when one looks into the face of the sphinx. It is extremely archaic, most probably it was a rock jutting out of the desert.

For in the desert the rocks take on very remarkable shapes from the sand erosions, from storms driving sand against them.

The sand has a polishing effect; most amazing forms are modeled out of the hard stone.

The rock is not so hard near Cairo, so it is still more molded by the corrosive sand.

The sphinx is of an absolutely indefinable age, it goes back to pre-dynastic times; it must be a very archaic monster, and a monster is at least two animals, sometimes more.

The chimaira, a Greek monster, consisted of a lion’s head, a goat’s body, and a serpent’s or dragon’s tail.

In the legend of Parsifal-in the true form, not as Wagner made it-Kundry is a most extraordinary figure.

The old French narrative, Adventures of Perceval le Galloys, tells of "the eyes of Kundry

as small as a mouse, the nose of a cat or monkey, the ears of a bear, and the beard of a buck. "

We must always ask ourselves of what such a monster consists.

If it consists of animal only, we know it is a conglomeration of conflicting instincts that are forced together.

If it is part human and part animal, we know it is a combination of the animal and human parts of man.

The sphinx is a combination of animal and human, and inasmuch as the monster is mythological, it is not very real, it cannot live as an autonomous being.

An animal with a human head is an impossibility, therefore it means an attempt to bring humanity and the animal kingdom together, a sort of provisional attempt at a reconciliation between animal

and man.

Hitherto in the visions this union has not taken place; there have been various animals and birds but this woman herself is always a detached human being.

You have seen that the rhythm of the unconscious is influencing her, yet she is at variance with it, she cannot accept it; she still wonders why it should not move in a straight line like a human being.

So evidently she is not at one with the animals, and therefore the unconscious at least prepares an attempt at a union, and this is symbolized by a sphinx.

One might also say that the animal was about to transform into a human being as it already has a human head; or one might say just as well that a human being was about to transform into an animal, already shown in the lioness.

But we must understand more about the symbolism of the sphinx, for it is not only a legendary figure, it is also a structure made by man.

What is the peculiarity of the real sphinx in Cairo?

Mrs. Fierz: Is it not a guardian of the dead? It is always connected with the pyramids, which are graves.

Dr. Jung: It is near the pyramids, but we don’t know if it has served in any burial ceremonial, though it is quite possible.

The sphinx is really a sort of dragon-the animal devouring the animal-so it may be a symbol of the great enigma death.

If we were able to solve the riddle of life we would live on eternally, but since we cannot solve that riddle of the sphinx, it will devour us.

But there is something quite tangible which one can really see between the paws in front.

Mr. Allemann: An altar.

Dr. Jung: Yes, a temple and an altar.

The sphinx is a religious object, it is partially a temple, which shows that it is not only a sort of chthonic dragon or a devouring monster, itis also a spiritual fact.

What the strange spirit may be that is contained in the sphinx we do not know, but perhaps we shall find out something in the further elucidation of these visions.

We had better leave the question now, because it is at all events of a nature which can only be understood when that union between man and the lost instincts is established.

It probably has to do with the wisdom of the serpent.

Now our patient very boldly took her stand before the sphinx and said to it: "Render unto me your secret." What would you say about this remark?

Mrs. Fierz: That it was very impertinent.

Mrs. Sigg: It seems to be an identification with the earth mother.

Dr. Jung: She knows naturally about the Oedipus myth and the mothercomplex, there is nothing to be gained there.

But what does the impertinent remark denote?

Mrs. Fierz: That she feels pretty godlike, very superior.

Dr. Jung: Yes, so we may assume that she is in a state of inflation, and what does that come from?

Mrs. Crowley: It is part of the lion’s characteristics.

Dr. Jung: Yes, but there is another reason.

You see, inflation makes one swell up, one gets balloon-like and rises into heaven.

And why should one inflate oneself to that point?

Well, how does a balloon look that is not inflated?

When a person is inflated like a balloon it is a compensation.

It means that one is confronted with something which is most disagreeable and which one prefers not to touch, one prefers to inflate oneself and look down upon it.

But the sad thing is that no balloon can remain always in heaven, it must descend.

Inflation invariably has the meaning that one is trying to lift oneself up above the difficulties of life, so you may be sure that the patient is trying to get out of something.

Therefore she assumes that godlike attitude.

Then she says: The eyes of the sphinx opened. I saw that they were green and I beheld therein a tree.

The branches of the tree reached up into the white snow.

The roots of the tree reached down into a stream of blood beneath the earth.

Here is the tree again. We last saw the tree on the pedestal where the bull first stood.

And now she sees it again in the eyes of the sphinx. What do you make of this?

And what does the tree mean?

Mrs. Sigg: It is a combination of the flow of blood and the tree, which was in an earlier vision.

Dr. Jung: That is true.

You see, the tree is a combination, or a bridge at least, between the things above and the things below, and the general theme here is to connect those two opposites, the blood and the spirit, or the warmth and the cold.

The attempt was made to find that union on the level of the human being and the animal, but in the eyes of the sphinx she sees something which seems to be very real, and a better connection, the tree. Here we should speak once more of the general aspects of the tree.

Its special aspect is that it connects the opposites above and below, as I just said. But what is its general meaning?

Mrs. Crowley: It is the rhythm, or the curve, of plant life.

Dr. Jung: Yes, the seasonal growth of plant life.

You see the growth of the animal is to a certain extent in connection with the seasons; the procreation of animals has very much to do with the seasons, they naturally live in that rhythm.

Yet being detached from the soil, having feet, being able to run away, they are less identical; so the emotions of animals-like fear and anger-are tremendously variable, up and down.

But the plant is identical with the basic laws of nature because it is entirely rooted in the earth; it is a helpless victim or absolutely at one with nature.

An animal has the faculty of moving away and seeking its own place, it is literally less attached to the laws of the earth.

And the life of man is detached to a very high degree; we have produced an artificial world for ourselves that is very far from the laws of nature, and it has an entirely different rhythm.

Therefore the plant would be the demonstration of a principle of life which is far more identical with the laws of the earth than even the animal.

Now that is what our patient sees in the eyes of the sphinx, and the sphinx is here no longer the temple or the monument in the desert, made of stone; it is a living being.

And what does one see in the eyes of the living being?

Mrs. Crowley: The soul.

Dr. Jung: Yes, so the tree is really the soul of the sphinx, and it is that thing which solves the riddle of the sphinx.

It is the union of opposites which is interrupted in a way in animal and human life, but which is expressed by the symbol of the tree.

And what is the tree psychologically?

Mrs. Fierz: The yoga tree.

Dr. Jung: Yes, that is the way which opens up the possibility of living the life of a tree.

Man’s best attempt is the sphinx and that is a monster, but the plant is humble and the way of the yoga tree is humble.

The way of yoga is compared to plant life, because it is not always running towards a certain goal, devouring whatever seems good; it is a very silent growth and in absolute submission to the laws of the earth.

Yet the tree may attain a very great height.

Therefore the tree appears as a symbol wherever it is a matter of that spiritual development which is needed in order to reconcile pairs of opposites, or to settle a conflict.

Mr. Baumann: You remember the question the sphinx asked Oedipus, referring to man’s way of moving, via youth and adult life and old age. But that refers to animal life rather than to plant life.

Dr. Jung: Well, it refers to human life in general.

First to the course of life-youth, the adult, and age-and then it refers in particular to movement, the ability to move.

To the primitive man, movement is always a symbol of life.

Therefore even in their language, they often add a suffix which means moving, to express the living thing.

The idea is that anything which is able to move is alive, as we often speak of a charged electric wire as a live wire and of the element mercury as living because it is always moving.

So the particular reference in this riddle is that symbolism-movement as an expression of life and the detachment from the soil, exactly the opposite of plant life.

The riddle of the sphinx and the crux of our problem is that the merely animal principle of our

life is to be compensated by a different type of living; and that is symbolized by the plant because it is the only example we have.

Therefore any different way of life, like the yoga in its widest sense, is a plant, a tree.

It seems terribly far-fetched to say this is the yoga tree.

But when one follows up the symbolism, understanding the problem of our patient, and

remembering the former occasions on which the tree has appeared, one sees that it is invariably the symbol of the way she should take in order to reconcile the pairs of opposites and to settle the impossible problem of her life, with which she is still confronted.

Mrs. Sawyer: Is there not a connection between the snake and the tree in the Kundalini yoga?

Dr. Jung: Oh yes. The Kundalini yoga is the form of yoga that deals quite directly with the snakelike movement, in opposition to the growth of the tree. Kundalini yoga is a sort of taming and transformation of the Kundalini serpent; it means the ultimate transformation of the Shakti,

the serpent, into pure light, when the Shakti becomes one with the god Shiva.

The intervening part, the movement, is the animal part.

In the beginning, in the root center or muladhara, the god and Shakti are together, they are only intellectually differentiated as the lingam and the snake dormant; that is the state of origin, and then separation follows.

And then the movement begins; with the first hissing of the serpent, when Kundalini raises its head, the separation of the pair of opposites begins, and that strange movement starts to operate.

The two lines that lead up from muladhara to the highest center represent the progress of the snake.

So the tree of the Kundalini is the particular yoga that deals with the assimilation of the Kundalini serpent, and the ultimate reunion of the god with the Shakti that in the intervening space were separated into creator and created, into the creative god and the phantasmal illusionary world.

That the two come together again is an expression of a psychological process within.

Dr. Reichstein: You said the patient asked the sphinx in an impertinent way, but it seems to work well because the sphinx opens her eyes and shows her secret.

Dr. Jung: That is perfectly true. It works, and of course it is not easy to explain why it works; one would assume otherwise.

What do you think about it?

Dr. Reichstein: Because it was just the right way.

Dr. Jung: To deal with what? What is the sphinx psychologically?

Mrs. Fierz: The unconscious.

Dr. Jung: Exactly. You see, it would be most impertinent if the sphinx were Mrs. Smith; it would be impossible to step up to Mrs. Smith, saying: "Now render up your secret!"

It wouldn’t do at all.

But in dealing with the figures of the unconscious-those phantasmal veils-you must play the role, no matter how inflated.

If you are inflated to the size of a god, well, step into your unconscious as a god and you are a god.

But you can only know god on that level, and to Mrs. Smith you are no god.

People sometimes carry their inflation into the social world which is quite wrong.

A woman possessed by her animus sometimes carries it into her social relations, and it is always a mistake; as it is a mistake, also, when a man transfers his anima into the world.

This looks like an inflation, because in comparison with the symbols we are dealing with our patient is just nothing.

But she can be a part of the mysteries, as, for instance, Mr. Smith can mount a pedestal and be worshipped as Helios, although he is only a little wine merchant at the side gate and a cheat at that.

So in the inside world one has to play the part in which one finds oneself; when one steps into such a fantasy one must assume the role to which one seems to be assigned.

Therefore this is really not an inflation; it only sounds so if it is translated into an ordinary social situation.

Since one cannot entertain any social relations with the sphinx, it has nothing to do with the outside world, and we only have to explain why she takes such an important tone.

The tone is right because she is in that role, she has to play it until somebody pricks her balloon, and then she will collapse; that will follow, sure enough.

Now the vision continues:

The sphinx spoke saying: "Woman, the way is twofold." Then the eyes closed. I besought the sphinx again to speak to me but it remained silent. I leaned against it, wondering.

That is a very cryptic reply.

The sphinx evidently alludes to that remark of the lion that she has taken the way. And what was the patient’s question then?

Mr. Allemann: Why am I up in the snow and down in the heat?

Dr. Jung: Yea, why should these extremes be?

That is the great question, and why does the sphinx answer that question of hers by "the way is

twofold"?

Mr. Allemann: It is the snake movement.

Mrs. Crowley: The opposites are there to be lived.

Dr. Jung: Exactly, the way of life is twofold; it is this side and that side, and so obviously one has to live in the two extremes; like the snake, up and down, right and left.

One cannot take the road of life without taking the two sides of it, because the one side would lead to a standstill.

If one wants to live, one must stand the opposites because the way is twofold.

Obviously this woman does not understand the deep meaning of that question.

You must keep in mind that when she had these visions she was not at all aware of what I am telling you now.

There was such a flood of them, one every other day at least, and it would have taken an enormous amount of time to analyze them with her; she had dreams and conscious problems besides, so it was impossible to deal with these fantasies to any extent.

She felt that this thing or that was important somehow, but she did not understand what it all meant.

So when she says, "I leaned against the sphinx, wondering," it is merely a statement of fact; she was puzzled and did not know what it was all about.

Now she continues: "A snake came to me, saying: 'Follow me and I will show you something strange.' I followed the snake."

Where would you expect her to go now?

Miss Taylor: Down below. ·

Mrs. Sigg: The middle way.

Dr. Jung: She is already on the middle way, she is on the surface of the earth in the desert, so Miss Taylor is right in assuming that the snake would lead her down below.

She says: "I followed the snake, who led me down to a black cavern deep in the earth."

But this time much deeper, mind you.

The bull sacrifice took place on the surface of the earth, but this time she goes much deeper down into the earth.

She says: "There I beheld the mummy of an ancient king encrusted with gold."

She has obviously descended to a great depth, and that means into the chthonic side of human nature, and it also means going back in time.

For the further back, or down, one goes into the body, the older the layers of the nervous system.

If one literally could go from the brain down through the spinal cord and follow the fibers which lead from the spinal cord, one would come to the ganglia of a nervous system which is much older

than the spinal nervous system.

There one gets into the life of the insect and the cold-blooded reptiles, the invertebrates, a very ancient form of life.

So she is going down into history, and of course one can go any length.

You remember she went back till she reached the animal end of our existence.

But here the way leads only into the tomb of an ancient king. What does that mean?

Mr. Baumann: Would it correspond to the Great Mother, but a masculine way?

Dr. Jung: I suppose you refer to the former vision of the initiation ceremonial with the Great Mother.

I will show you that picture again to stimulate your imagination [see plate 13].

Before that was the vision which Mrs. Sigg was referring to, where this woman was swimming in the stream of blood [see plate 11] .

And we first saw the yoga tree when she was out of the stream of blood and was rising as a tree to the sun [see plate 12].

The sun was born out of the branches of the tree, the typical motif, as Mithra or Ra were born out of the top of the tree.

She reached the height of the sun, so the next thing was the descent into the earth where she found the Great Mother.

We have here decidedly a parallel, again the same setting.

We have the symbol of the blood, and rising out of the blood, and the tree again, and now we have the descent which follows, through the medium of the sphinx, the mother symbol.

She isentering the womb of the earth, and the womb of the earth is here a grave.

For the Great Mother is not only the mother of life, she also takes it away; she is at the beginning of life and at the end, she gives birth in the beginning, and devours life in the end; she is the sarcophagus. (Sarx is the Greek word for flesh, and phagos means the one who eats, the devourer, so the sarcophagus is the flesh-eater.)

In primitive legends the old mother in the West is often a sort of cannibal, and primitive man eats the flesh of the dead.

He celebrates cannibal feasts as a sort of sympathetic magic, he does what the earth does in order to increase fertility.

That is still practiced in our days.

Just recently there was a case in north Kenya.

They ate a grandmother who was particularly beloved.

You see, they had a grandmother in the family whom they worshipped, so they gave

her very good food, they fed her well till she grew quite fat, and when she died the family ate her.

Then all the fools were disgusted and horrified at such a terrible thing, but they ate her in the end out of sheer love in order to give her continuation of life.

It was a supreme act of devotion; they continued her life by embodying her body in theirs, really a very touching idea.

One should not disturb people in such acts of devotion, it is very foolish, it destroys their morality completely.

They did not kill her, they fed her very well, and when she died they gave her a very decent burial in their stomachs.

There is a similar story of a cow and her calf that had been born up in the mountains.

One Sunday tourists came up, and the calf, having never seen such a thing, asked: "What are those?" And the mother cow said: "Those are our cemeteries."

The parallel between the earlier visions and these is evident as you see, but here we have, not the Great Mother, but the mummy of an ancient king.

Our patient was initiated by the Great Mother into the female kingdom, spiritual and physical, but the Great Father did not exist, so it was a parthenogenesis, a birth out of the virgin.

That the Great Father was not present is naturally a grave omission, and really what has troubled

her ever since; therefore she has to descend again to find what she has lost or not realized.

This time in her descent she discovers the ancient king, who symbolizes not the human father but the divine father, the father of mankind, a sort of creator.

We shall see whether that is confirmed by the subsequent development of the vision.

But this father is dead, he is a mummy.

Here again is an Egyptian connotation, for she knows something about Egyptian mythology. Who would the father be?

Mrs. Fierz: Osiris.

Dr: Jung: Yes, Osiris is the god that is chiefly worshipped in the form of a mummy; being the king of the underworld, he attained his greatest power only through his death.

You remember in the ancient Egyptian world an attempt was made against the life of the great god Ra; Isis concealed a poisonous worm in the sand which poisoned his heel when he walked on it.

She cured him again but, alas, he was no longer the same, he was too tottery, so he was doomed to retire from the government.

And about the same thing happened to Osiris, he also had to die; he was dismembered by Set and put together by Mother Isis, but he was a ghost and particularly his phallus was lacking.

He was able, however, to generate as a ghost-spiritually-and so she conceived and brought forth Harpocrates (the Egyptian form of the name is Heru-p-khart), who was described by Plutarch as weak in his lower limbs.

He had lame legs on account of the fact that the father was not a real human being

but a ghost.

Now Harpokrates is practically synonymous with Horus, who had a strong body; he is a sort of shadow of the young son, yet under a very different aspect.

All these strange myths show a tendency in the unconscious mind to dethrone the obvious god of the world, the visible principle of physical existence that is, and to substitute it by a spiritual

principle-sometimes a principle of the underworld that can only thrive in darkness or in secrecy, safely hidden away from the eye of the sun, having really more to do with the moon.

That comes from the fact that the spirit of man is not masculine, it belongs to the kingdom of the mother, to the unconscious female side.

Man wishes that were not true, and therefore he always tries to make something intellectual and masculine of the spirit.

But the spirit in its original form is always female, it comes from the Great Mother.

Here the myth of Osiris comes again into play in the idea that Osiris only became a spirit by dying, that one must first die in order to be free or develop spirit.

This is the essential principle of the Christian religion; only through death can one obtain immortality, either through a figurative death or a real death.

That was the reason St. Augustine admonished his catechumen to die in the arena in order to enter the Kingdom of Heaven.

Also the voluntary seclusion of the hermits in the desert was a mystical suicide which excluded them from life so that they might attain to spirituality.

Now she meets that ancient king who has died; he is a mummy and has not yet been

transformed into the spiritual principle, he remains in the frame of Osiris.

The point of this part of the vision is the resurrection of the dead [plate 19].

Dr. Reichstein: He already has the golden garment.

Dr. Jung: That the mummy is covered with gold indicates the very precious royal character of the mummy; royal mummies were often contained in golden sarcophagi, as the discovery of Tutankhamen has shown.

She is now looking at the coffin and she says: Slowly it opened and I heard a voice saying: "Unwrap the linen winding sheet."

This I did, and there appeared a strange creature, half animal, half man.

This is a man, mind you, not a woman, like the sphinx.

"Who are you?" I asked. It answered: "I am he who dwells beneath the sphinx itself. Though you wind me with linen you cannot kill me for I am within you where I grow."

Now that is obviously a principle which she tried to keep under restraint.

She herself gave the service to the corpse, winding it with those longlinen bandages with which the mummy is dressed.

That is, she is in the role of Mother Isis who brought death to the sun god, and who is now giving him a decent burial and preparing him for a new life.

This binding with bandages has something to do with the binding or dressing of a little child.

Also the mummy case is a sort of maternal form.

Therefore one sometimes finds representations of the Great Mother inside of the sarcophagus; at the bottom of the lower part of the wooden sarcophagus, a woman is painted with outstretched arms holding the sun.

So the dead man is really lying in the mother.

The Etruscans had a similar rite where the ashes of the dead were poured into an amphora and put

inside the clay statue of the mother.

And the Christians in medieval times put their dead inside the church as the mother, the baptismal font being the womb.

They were placed inside the church, in holy ground, in order to give them a chance of resurrection into eternal life.

So here that strange being, half human, half animal, that Osiris man, is buried in the mother and prepared for the final resurrection.

And this is the moment of resurrection.

Of course, nobody would expect that mummy to be half animal and half man.

One might think that she had read of it perhaps in Egyptian mythology, but it is quite genuine because one cannot find such a thing in Egyptian mythology.

That Osiris was half animal, half human is an entirely new idea.

This is a representation of the spirit, as it appears to a woman in its genuine living form: she sees it

as half animal and half man. Carl Jung, Visions Seminar, Page 505-519

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=88TBVKQ38JGFQ6VMXJ43&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=b0d7c84f-97f6-41a8-a5a6-efb8283

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1 June 1932 Visions Seminar Lecture IV (2021-10-06 05:22)

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[1]Visions Seminar

1 June 1932 Visions Seminar Lecture IV

At the end of the last vision, our patient was left alone gazing at the sea, her whole suite of animals having vanished.

She saw nothing for a long time, but at last the waters parted and from the waves arose a woman crowned with light, which we said referred to the Self.

Why do you think she had this vision of her future Self at this moment?

Miss Hannah: Because she had assimilated the past, the animals and the eaters of animals.

Dr. Jung: How would you prove it?

Miss Hannah: Chiefly, that you said sol

Dr. Jung: Well, the master speaks wise words and everybody swallows them, but he might speak the greatest nonsense, so you must give us the evidence.

Mrs. Perkins: She had looked at all those ancient temples and found nothing in them.

Dr. Jung: And then she herself had the active role you remember.

The text says: "When I had spoken, all the communicants arose and followed me."

That means, whatever was still left of the Mithraic attitude of mind, the cult of the bull, or the antique mentality as indicated by the temples of Greece and Rome and Egypt, all that joined in and followed her; the

whole hierarchy was reestablished, all the unconscious trends, all the racial memories from the past of mankind joined in and followed her.

And then everything disappeared. Now where did they all go?

Dr. Reichstein: In to the unconscious.

Dr. Jung: The unconscious which is here symbolized by the ocean.

And what would such a situation denote as to the condition of the individual?

Mrs. Sawyer: Could you not say that the libido in the animals had gone into her, and that gazing at the ocean produces the thing out of the unconscious?

Dr. Jung: Well, there is a hitch here.

It is a very particular situation which explains why the Self appears at all.

For it can only appear when she is constituted as a totality, it is quite impossible if she is not integrated.

Therefore we must expect the process of integration.

That is first symbolized by the coming up of the animals, and then by all those scattered forms, all that is left of the antique mentality; it is as if her psyche consisted of many dissociated mental figures, a sort of schizophrenic condition.

But it was not pathological, it was rather the condition of the twenty-five figures in the

Chinese yoga.

You have probably read in The Secret of the Golden Flower that at a certain stage of the yoga practice, the state of concentration and contemplation, the constituents of the unconscious mind begin to dissociate, they split up into a series of figures.

The number twenty-five is only symbolical, it simply means a multitude of figures which show the actual condition of the mind.

That is, the introversion of the libido and its concentration upon the unconscious cause the animation of all the unconscious processes„ and so a dissociation into many figures.

It is on account of the dissociation that these figures become visible, and only to the extent that they are recognizable can they be assimilated into the totality of the conscious personality.

That is what we are watching now; all the figures out of the past assemble again and disappear as separate entities into her personal self.

One should not say into her conscious personality, though a large amount of the libido has gone into her consciousness.

The figures themselves sink back into the original unconscious condition as depleted images, so their original energy is now in the conscious, and therefore the conscious is on top as a strong unit.

This is demonstrated in the vision by the fact that she is alone, and the unconscious is apparently completely empty as far as the images of the former constituents are concerned, they are now pale and inefficient.

She might assume that nothing could be seen there.

But then it is as if she had the feeling that after all something could be seen, so she gazes at the ocean and out of it comes that figure of the white woman with the golden halo, who we said represented the idea of her own totality.

Now do you think that the series of visions could end here? Would you assume that this is the summit of all

that one could reach?

Dr. Ott: It ought to be.

Dr. Jung: One can hardly imagine what there could be beyond.

Of course, one should never expect to arrive at the Self exactly, because there is still the conscious ego.

If this woman imagines herself to be identical with the Self, she would simply suffer from an inflation and would have to go at once to an analyst to be deflated.

But would you say that having the vision of that completeness is all one could wish for?

Or is there any doubt about it?

Mrs. Crowley: She might have another regression.

Dr. Jung: But why should she regress if she is safe?

Mrs. Sawyer: Or it might be that she did not realize it enough.

Dr. Jung: Exactly. She might be dull, with no heart or feeling, not realizing what that figure meant, and so possibly she would have to pay for that, she would have to face the consequences.

Dr. Ott: She would have to go back to the less complete symbols.

Dr. Jung: Yes, we saw when we encountered the idea of Tao, that she was quite dull, and then she descended to lesser and lesser truths until she came to the most erroneous yet the most accessible aspect.

She became more and more exoteric. This is an esoteric vision, it is the truth if she could receive it.

But she may have to go out of the interior of the temple into the precincts, as it were, and there the same thing will be repeated again and again in lesser forms; she will expose herself again and again to error, to other illusions, but the thing will then be more accessible.

From what she says here, it is hard to see what the next difficulty will be, but there are a number of possibilities.

There is still another point.

She notices that the figure in the vision is holding something up in her hands. What would that be?

Miss de Witt: She is offering her good will, her wish to become that future higher self.

Dr. Jung: Try to be quite naive about it, try to see such a figure. What would she hold up to the sky?

Answer: A jewel.

Answer: A child.

Dr. Curtius: It is a new attempt. By really accepting the vision, a new honest attempt will be made.

Dr. Jung: If it were a boy. A girl would be no attempt at all. But we don't even know whether it is a child.

Mr. Baumann: It might be a heart.

Dr. Jung: That gesture of adoration is a very classical one, so we may be sure that whatever she is holding up to the sky is a precious offering to the gods or whatever is above; and it is something that has been below

and needs lifting up.

That is all we can make out, and we are almost forced to assume that it must be something which is destined to reach beyond herself, rather as if she were there merely helping something that has been submerged below, lifting it up to the heavens.

So our interpretation of this figure as the future Self is questionable.

Would it not be safe to say that the symbolic precious thing which she is holding up-substance, child, jewel-would be the real Self?

Mr. Allemann: It is the future she holds up, simply.

Mrs. Sigg: It might be something which she has to form with her own hands; there is something of that in the gesture.

Dr. Jung: That is a good idea.

Though her gesture does not necessarily suggest forming anything-you see, I have not formed this ashtray, yet I can hold it up-but to call it a product would unite the idea of the jewel and the child, something that she produces by lifting it up into the light above,

Mrs. Crowley: It might be the unknown thing that would come out of her life, it might even be her inferior function, or the inferior part of herself that is unrecognized, unappreciated.

Dr. Jung: Mrs. Crowley thinks it might be the inferior function that needs to be lifted up, the idea that the last shall be first, that what has been hidden in darkness will be in the light, a very psychical enantiodromia.

That would be suitable, and therefore the gesture of invocation of this figure.

What was the least is now lifted up into the light as the most precious thing.

But what it is remains entirely dark.

Miss Hannah: Could it not be the start of the diamond center?

Dr. Jung: It could be the diamond center, or the jewel in the Lotus, and the jewel in the Lotus is the child Buddha.

On the third day after his birth he stepped into the Lotus in order to announce the law to the worlds here and beyond.

It is the diamond center sure enough, and now we must try again to characterize the woman who acts here as an intermediary.

Mrs. Sigg: It might be a product or a thought that is growing like a plant, a germ that is taken from the earth. The figure of the woman has something plantlike in it.

Dr. Jung: That is true, and we encountered that figure before, Do you remember the figure of the woman standing as a tree, her arms as branches outstretched to the sun?

The pool of gold was the precious substance below, and above was the disk of the sun.

This is exactly the same idea.

But this woman who rises from the sea is no longer the tree.

Thought, the product of man, is like a flower, so she is a plantlike form holding up the flower of thought, and that is the idea of the diamond center; it is the Lotus or the Golden Flower.

So what happened before was that our patient transformed into a tree by virtue of the unknown existence and operation of the diamond center within her.

Do you understand?

That is a case of the existence and operation of an archetype which, quite unknown to ourselves, unconsciously influences our lives to such an extent that we perform the symbolic role and have the symbolic qualities of, say, the diamond center.

Mrs. Sawyer: I don’t see how thought can have to do with the diamond

center. Does it not depend upon which function is inferior?

Dr: Jung: Oh, you must not mix it up with thinking, it means just a mental form.

Mrs. Stutz-Meyer: It is now the rebirth, and thought is the thing she holds in her hands.

Dr: Jung: Yes, but what we are interested in is the interrelation between that inner process and the human being.

When she was the tree it was an inflation, she was not a tree but she had to perform the tree.

And afterwards, when she was walking in the wheat fields, there was that shining white halo around her head.

There she was wheat, a plant, blossoming in the light above.

But that process is not her human self; it is impersonal, beyond herself; it is, one could say, the divine process.

And now, rising from the surface of the water, it is really herself in a symbolic role-but naturally, an anticipation.

As the sense of the vision shows us very clearly, the essential thing is the rising of the jewel, the treasure which always comes from below.

It would correspond to the rising of the Kundalini in Tantric yoga.

And where would she be now in the series of the six chakras?

Mr: Allemann: In the heart center.

Dr: Jung: Yes, this figure is rising above the ocean, and the ocean is the shining surface which, according to Tantrism, would be where the air region begins, the heart center.

So she is just in the heart center, holding up something which is decidedly not of human structure, as far as one can make out; if it were, a real child it would be visible.

And the next

region above would be the fifth chakra, the ethereal region, vishuddha,

the region of the larynx.

That is above the lungs, it is the region of the voice, which serves for expression, language.

And language is a means of carrying the abstract liberating thought, the thought that h.as left the heart region.

The air carries the thought above, for there is no sound without air, the air is the riding horse of thought.

Language is an abstraction conveying something that is liberated from matter, that is beyond the thinnest form of matter.

So this figure rising from the water has the movement of the Kundalini rising into the air, and carries the secret of the next step, the abstract thought symbolized by the flower mandala.

Therefore in Chinese yoga it is said that the Golden Flower is the birthplace

of the diamond body, meaning the subtle body, the ethereal body;

therefore also the suggestion in the plantlike form of this figure, it is

again the tree gesture.

Now this woman is herself impersonating the mystery, the divine process

which takes place within us besides our ordinary human psychology, which has nothing to do with our personal psychology.

But our personal psychology is tremendously influenced by this process.

It is as if one had not only to be Mr. or Mrs. So-and-So, having such and such children and such and such social obligations, but over and above all that, there was the serpent, trying to accomplish something quite strange to one's daily occupations.

To try to explain such a thing in terms of human life is absurd; it cannot be explained in such terms.

So it is preposterous to expect anything personal in such a series of visions.

It would be like looking for something personal in the law of gravitation.

It is a natural rocess, one could say, which is peculiarly disregardful of our personal

moods and hopes, our wishes and convictions.

Now before we go on to the next vision I have asked Mr. Baumann to

explain the course of the visions according to a sort of wave scheme with

which he has been experimenting.

His diagram shows the musical principle, one could call it, in the movement of the motifs in such a fantasy.

Mrs. Baynes: While he is· getting it fixed, would you mind explaining why the sex of the child would have made any difference-if it had been a child?

Dr. Jung: A girl would mean a sort of continuation of herself, as she is a woman, while a boy would be a new attempt, the birth of the Puer Aeternus, indicating that she had come to a sort of impasse or standstill which needed that for a renewal-a complete change or something of the sort.

But a girl is just a continuation, as I said.

Therefore the extraordinary identity between mother and daughter, which is so difficult to straighten out.

That was demonstrated in our association tests.

We found that the greatest harmony in the way of associating existed between

mothers and daughters, there was an extraordinary similarity.

There was a case, for instance, where the daughter’s answers were more

than thirty percent identical with those of the mother.

There is a much greater difference between mothers and sons.

Mrs. Crowley: What about fathers and sons?

Dr. Jung: Fathers are still farther away, the son is nearer to the mother.

The mother and child relation is closer.

But the boy is nearer to the

father than the girl, who is decidedly nearer to the mother.

The father is less in the house, and he does not actually give birth to the child, which

makes a certain difference.

YIN

A YIN, unconscious, chthonic, undifferentiated, instinctive. Symbols:

ocean, lake, water, earth, cavern, crater, animals, Great Mother, motor

car, etc.

B PAST, archetypal, regressive. Symbols: awkward situation, family, old

man, wise man, medicine man, old animus, saint, Mary, initiates,

animals, etc.

C YANG, conscious, spiritual, divine. Symbols: thought, idea, voice, bird,

sky, Holy Ghost; sun, stars; God, animus, psychopompos, eternal city,

mountain.

D FUTURE, new way, progression. Symbols: new idea; hunch, voice, direction,

light, birds, star,jewel, child, young animus, young animals, new

objects.

Mr. Baumann: I tried to find a rhythm going through the visions.

I started with a line going down to the Yin (A) or the unconscious, and then up

again to a certain point, about on this center line (B), then continuing on

to the Yang (C), where it comes down to the same point (D) and starts again.

That is the up and down rhythm.

Now out of the Yin, the unconscious, comes something like an archetype which represents the past, or just a going back.

In the case of our patient I have put Eros in the Yin, and above is consciousness, or Logos.

This is the point where the line passes through an archetype (B).

When she has reached the highest point she is in Logos, and there is the white city, or a psychopompos, a new animus, who gives her an idea or a suggestion, or shows her a new way.

Of course the interpretation of the symbols is quite different, one should not stick too

literally to one meaning; sometimes the serpent leads down to a cave, for

instance, and another time it shows a new way up; the principle is the

important point. Dr. Jung has asked me to try to make the last vision fit into

this plan and according to my idea it works this way:

You remember the water is rushing from the rock (1) and flowing down a hillside.

The water means the unconscious and the water is going down to the ocean (2) or a valley or any deep place.

Dr. Jung: The text says: "I stood under the stream of water which issued

from the rock and was afraid lest I also would perish." She is completely

under the water.

Mr. Baumann: And in the stream oflife, in the foaming torrents, there

are a great many souls.

Dr. Jung: They would be just contents. The souls are caught like fishes,

and fishes are contents of the ocean, the unconscious.

Mr. Baumann: And coming into the stream of life is an awkward situation,

she might be caught there (3).

Dr. Jung: You mean the awkward situation is an archetype-like an

impasse or a narrow escape of some sort.

That would be true here.

It was a pretty awkward situation to be under the water in a very swift-flowing

river, but she says: "I stood firm and lifted up my face to the water which

was greatly refreshing."

So she has passed the archetypal situation of being overcome.

It is all the same whether being overcome is due to the onslaught of an enemy, or of animals, or waves, or a dragon.

Very often the dragon is simply the personification of a dangerous river, or an avalanche

falling down, and if one manages to stand firm and resist it, one

has overcome it and comes up again.

Mr. Baumann: The situation is overcome here by her lifting up her

face, meaning that she wants to see clearly (4), and by this process she

gets to the other bank of the river which is a new place, it is the future,

and there she finds new strength; she says flames of white light were

about her (5).

Dr. Jung: "I was filled with a new strength and about me played flames

of white light."

It is the way out, or the new situation that comes from the archetype.

Mr. Baumann: Now we leave the Yang, we have to start again at the

same line, she is coming down to the dark jungle with the animals (6).

Dr. Jung: It is an impasse, dark woods in which one might easily be overcome, and

many animals, but she emerges from the jungle.

Mr. Baumann: Then she comes to another archetypal situation, a Mithraic

cave (7).

Dr. Jung: The cave itself might be an awkward situation, perhaps the mouth of a dragon about to swallow her, but as it is a Mithraic cave it could also be a haven, it could be a temple, which means salvation.

Mr. Baumann: Now there is singing in the cave which is also archetypal, but she has a new idea about this archetype, she says: "Your faces are encrusted with blood" (8).

Dr. Jung: That is quite true, a new idea which rises from the archetypal situation.

Mr. Baumann: It is a new insight, a new knowledge. Then I got into trouble and I tried two ways. She is going to see old temples and of course that would be archetypal, but the old temples are deserted; usually there are priests and ceremonies in them, but that they are deserted might be a new situation. So I put the old temples, not on the archetypal point, but on the point of the future, a new idea (g).

Dr. Jung: Oh, I should say you had enough of that new idea in the

sentence, "Your faces are encrusted with blood."

Mr. Baumann: I also made out another scheme.

The initiates are praying for new life out of the blood of the bull, so that means something new coming.

When she says: "You are too heavy with the blood of the bull," it might be the Yin.

Dr. Jung: No, the movement there would most probably be towards the future, the new idea; that is, after the new suggestion comes the criticism; it is the refusal of the blood sacrifice, of their being smeared with the bull’s blood.

Then after that, according to theory, she should move down again.

As a matter of fact, she does move down, because the latest form of the antique bull cults was Mithraic, the others were much older.

So when she says, "We peered together into the temples of Rome and Greece and Egypt," she is really going down into the past.

That she found them deserted is really the point where it might turn.

If they had been full of people she would have been submerged again, swept into the antique mentality.

But they are deserted, so she has already got beyond the danger.

Going back to the antique temples was a decided danger; we have seen the trouble she has had in her peripeties through becoming infected by ancient cults.

Having given up the point of view of today, she naturally had to regress, and naturally she fell under the attraction of the old cults.

There is a story by Algernon Blackwood called "The Descent into Egypt," which is very good from a psychological point of view, though he is a very poisonous writer.

It is the story of an Egyptologist who was interested in the antiqµities there, but

instead of just excavating and explaining them, he suddenly discovered the extraordinary life they contained, their magic became revivified.

Egypt got at him, as it does in a very subtle way.

He was sucked in and disappeared, he lost himself in the mystery of the still living archetypes of ancient Egypt.

That is not an invention, such things happen in reality. It is the spell of the primitive countries, the going black; I have told you of the same phenomenon in Africa.

Now what is the new situation?

Mr. Baumann: The text says that after leaving these deserted temples she goes to the ocean, and of course that has to be down below.

Then she contemplates the ocean, in which the initiates have vanished.

They are archetypes (11). And then out of the ocean comes the superior

woman (12) who holds the jewel. That is the new thing (13).

Dr. Jung:

That is satisfactory.

The ocean is the way down into the past, the ocean is always at the lowest point.

As in going down from the Alps, for instance, there is always a river at the foot which leads to the ocean, the deepest place.

And so, if you follow your psyche down to the roots, you reach the primitive condition first, and finally the place where man was more or less cold-blooded, an amphibian living on the shores of the ocean.

Certain biologists hold that the period of menstruation in women has to do with that period of man’s life by the shore of the ocean, when his nutrition was influenced by the tides-a hypothesis in which I do not believe.

It is an effort to explain the twenty-eight-day moon period.

You see, they reckoned with the ocean as a living fact of our biological background.

Your scheme is perfectly satisfattory, it really gives the rhythm.

My only criticism would be that you might change the level, because the starting point in each successive movement is always decidedly higher up, or more to the center.

You see, the whole thing is a periodical movement towards the goal, each beginning a little nearer.

Mrs. Fierz: There might be secondary curves interplanted.

Mrs. Baynes: Why not just have the curve climbing the sheet instead of

going horizontally?

Dr. Jung: The difficulty about that is that it suggests going up from the earth to the air; while in reality it is a center which can be placed as well in the center of the earth as in the polar star.

The idea, I should say,would be a sort of oscillating peripheral movement approaching a center, and the end of the growth would always be closer to the absolute center than the beginning.

A beginning is always peripheral, it is more in the world of Maya, of illusion, and the movement takes place primarily in order to bring the mind or the understanding closer to the center, the essential thing.

Mr: Allemann: That wavy line is in the spiral.

Dr: Jung: Yes, it is most probably a spiral, which is the fundamental law in the growth of a plant; the leaves always grow out of the stem in the form of a spiral.

Mr: Baumann: I also have a drawing of the spiral. The Yang or Logos, or insight, would be on the light side, and the Yin or Eros on the dark side. The movement from the darkness to the light, round and round, is the process more or less. This other circular diagram is a ground plan of the spiral. I first started with that idea really. The dream always starts in the Yin, the unconscious; then the movement goes to an archetype

as in our scheme; then on to the Yang; and then to the future. This circular movement is repeated again and again; one comes back to the same point, but always a step nearer to the center. It was very complicated to make it, so I thought I could represent it better by the oscillating line in the first diagram, the serpent line.

Question: But how do you make the top, or the end?

Dr: Jung: That is questionable because the top would be the center atthe same time.

What does that form suggest?

Mrs. Crowley: It is the lingam.

Dr: Jung: Yes, it is the state of Shiva in muladhara, the state of the creative principle at its beginning.

Muladhara is the center deep down in the depths, and there Shiva is in the form of the phallus, or lingam, and Shakti is the serpent that is coiled round the lingam three-and-a-half times.

Mr: Baumann: There is a tower in Mesopotamia which is like this.

Dr: Jung: Yes, it was built like an astronomical tower, which was part of a temple of the god of heaven.

It is a curious fact that when you consider these matters and experiment with these forms, you come quite naturally to the old forms.

For instance, if you represent the movement in the development of the four functions, you arrive at the symbol of the Tai-gi-tu, which has never been explained in the East.

Of course the Tantric yoga would not explain the lingam or the muladhara chakra

as we do.

Mr. Baumann: Dr. Curtius gave me a very interesting suggestion.

Usually the dream starts like this, but we had difficulty at these points (A

and B).

Dr. Jung: That is always the critical point, the gap, the leak (B).

Mr. Baumann: It is a gap where there really should be a unity, but you can bring that about just by drawing a circle through the ends A and B, which you see, makes the Tai-gi-tu.

Dr. Jung: That is excellent.

Mr. Baumann: Another point I noticed was that in this drawing, it happens that the archetypes are in the center, and in the Chinese religion, the cult of the ancestors is the central feature.

Dr. Jung: Yes, and the ancestors are, of course, the archetypes-they are the psychological ancestors.

In a really dangerous situation they may be quite real.

The symbolical archetype is always the way out of a difficulty; the Mithraic cave, for instance, is a marvellous example of the symbolic archetype.

The situation of being half drowned in a river could be called an impasse, it is an exceedingly awkward situation; you can use it as an archetypal situation, but it is not a symbolic archetype.

It might be a real situation even, because psychological situations express themselves also in real situations in life.

When you are in such a psychological situation or mood that you are liable to be overcome by the symbolic archetype, and fail to recognize it, then you will actually be run over by a motor car, or half drowned, or caught by an avalanche.

While if you are able to realize that the motor car bearing down upon you is the monster coming to eat you, you are safe; if you don't know that, you don't jump

aside and are lamed.

Do you see the difference?

So when our patient is in the water, she is simply caught in a very awkward situation, she might be drowned while bathing or something like that.

Then she comes to the Mithraic cave, and if it is only a dark cave it might mean death, the entrance to Hades; but if it is a Mithraic cave, it means a place where death may be avoided by sacrifice, where the evil issue is averted by the sacrificial ceremony.

Dr. Reichstein: I was wondering whether this female figure could not be called a mediator here, perhaps a kind of female Puer Aeternus. The birth of the figure would be indicated where the patient stands under the torrent of water and has the feeling of life streaming into her; that would be a kind of fecundation, and then afterwards comes the birth of the celestial figure.

Dr. Jung: As a matter of fact, that is the structure of the whole procedure; it is a sort of rushing down of energy into the depths, and that always means a fertilization because it is the waters of life, it is energy.

And energy can never lose itself completely, it always produces an equivalent

effect in the depths which must appear in one form or another-a birth, a new product of some sort.

The woman that arises might be called an intermediary, or a mediatory figure.

It is surely a transfiguration of herself, a sort of bridge between herself and that hypothetical center she is holding up.

The figure can also be explained as an emanation from the center, transfiguring her as the ordinary human being, and exalting her to the position of a priestess.

Miss Wolff My association was the priest holding up the Host.

Dr. R.eichstein: I thought that something was indicated as coming from outside, a cosmic help. The water penetrates her and so she is fertilized.

Dr. Jung: It really does not come from outside, though it might be represented by outside events, by a situation in real life, for instance.

She might be expecting a certain pleasure, an invitation perhaps that she likes very much, and suddenly it is canceled and all her hopes rush back upon her.

Or she might have invested money in certain shares and the shares go down; then libido rushes back to her in the way of a disappointment; the outlook has a depressing effect at first, but then comes fertilization.

Our lives often consist of such situations, that change according to the up and down rhythm.

The mistake is to think, when we are on top, that everything is going to be favorable forever.

Then the whole thing changes over into hell, and we assume all is lost forever, instead of confining ourselves more or less quietly to the down-rushing of the waters; but then things right themselves again.

I recommend to you the philosophy of Till Eulenspiegel.

When he was laboring uphill on his travels, and it was very hot and disagreeable, he laughed and sang and was in the happiest mood imaginable; and going downhill, where it was pleasant and easy, he wept and was gloomy.

His friend asked him why he behaved like that, and he replied: "That is quite natural; when I go uphill I think of going downhill, and when I go downhill I think of going

uphill."

Mrs. Fierz: This figure of the woman might be compared to a female Bodhisattva, who is first human and then becomes more and more a deity. She seems to have that character.

Dr. Jung: Well, it would be relative. In that case, it would probably be a Kuan Yin form of the white Taras in Mahayana Buddhism, the equivalent of the male Bodhisattva.

Osiris is a similar figure, he is mortal yet he is a god-and Christ is also such a figure.

All the dying and resurrecting gods are both human and divine.

They are simply projections of human nature into religion; everybody is human and divine, everybody is personal and impersonal or objective.

We always forget that we are not only personal but an impersonal process as well.

And inasmuch as we do not trust ourselves to the waters of life, inasmuch as we do not cooperate in that impersonal process, we are naturally at variance with it, and it is

against us.

If we deny that it has anything to do with us, things happen in a very curious way.

People in that condition get into endless trouble in their personal relationships because they simply do not understand what their effect is upon other people.

They get a point of view that is only personal.

Their own psychology is relatively simple-with a bit of knowledge of Freud and Adler's psychology their lives are sufficiently dealt with.

But there is an impersonal psychology beyond that, and there one must have knowledge, one must know what impersonal psychology is in order to deal with it.

Our real fundamental conflict does not come from the personal trouble; the personal trouble exists chiefly because we are not in tune with our impersonal psychology.

We do not move with the waters of life; we try to get out, or we resist the current.

These visions are a demonstration of impersonal psychology.

Of course here and there one sees the imperfect personal facts of the human individual, but they are not very obvious; so these fantasies could belong to anyone else just as well, they are really interchangeable.

All fantasies are very much alike, there is no fundamental difference.

But it seems to be very difficult to understand the fact that we have a subjective

and an objective psychology, to see ourselves as specimens of the genus Homo sapiens, and at the same time as Mr. John Smith, married to such and such a wife, and living on such and such a street, which is only important to Mr. John Smith.

Humanly it is utterly unimportant, it is more important that he should be human than that he should be Mr. John Smith.

But this seems to be a great mystery, difficult to grasp.

Now we are coming to the next vision.

The last one ended with the movement up to the sky, and the question is: is she more or less identical with that figure? Or is it merely an intuition?

In either case we might assume that she would follow the upward movement.

But if she does not understand that figure, if she is dull, she would not even be particu-

larly attracted by it. In that case, it might not be exactly an inflation, but we

would see that the same thing would repeat itself in a lesser, a more illusionary form.

She begins: "I mounted upon a white winged horse which flew with me through the sky."

Here we can make a diagnosis right away.

Miss Hannah: It is an inflation.

Mrs. Baynes: I think that she is now reaping the reward of her virtue, so to speak. She will make fresh discoveries.

Dr. Curtius: It is an anticipation because it is a Pegasus.

Dr. Jung: All these figures are anticipations, of course.

Dr. Curtius: I mean in the sense of astrology: the Pegasus time is coming.

Dr. Jung: Now you are getting into deep waters. But hold hard and keep that in mind.

Mrs. Sigg. The Pegasus might be a symbol for a poetic faculty as a compensation.

Dr. Jung: Mrs. Sigg thinks that the apparition of Pegasus on the battle field promises a more or less future possibility of shaping the contents, which come up in this rather chaotic form, into something more definite, a condensation.

Dr. Ott: I am suspicious of the wings.

Dr. Jung: I sympathize with you!

Mrs. Sawyer: Pegasus is also a good symbol for the throat center, expression.

Dr. Jung: Poetry or inspired speech. That is very good.

Pegasus is the inspiration of the poet, the poet’s winged libido, the power that carries

him above the stars, the great enthusiasm.

So far, she has only been in the region of the air, and now Pegasus comes with the olden wings and takes her up to the region of inspired speech; inspiration is air, breathing, this is the ethereal region. ·

Mrs. Crowley: That figure of the woman was holding the jewel towards the heavens, and now she is trying to get up there herself.

Dr. Jung: Yes. Pegasus is fire, divine enthusiasm, intuition of divine words, thoughts, and that is all right thus far, we could cope with that figure.

The question comes when she herself gets into the saddle, which is not so simple because she is made of mortal stuff. I won't be sceptical, however; we must wait and see how the fantasy progresses.

She says: We passed black clouds and were pursued by many black vultures, but the winged horse was so fleet that we passed beyond them.

Mrs. Baynes: The blackness shows that she has not lost sight of the danger of her position.

Dr. Jung: Or that she has lost sight of it if you take the vision as compensatory.

At all events it means a contrast to the white horse.

Clouds are often compared with horses-wind horses. In the Rig-veda, the clouds are understood to be herds of cows, and the rain is the milk of the cloud cattle.

So here the clouds would be black horses corresponding or analogous to evil destructive forces.

And the black vultures are birds of evil omen, they eat carrion, they are associated with death.

Mrs. Sawyer: There was the black vulture, also, as the other side of the Holy Ghost.

Dr. Jung: Yes, it was the shadow of the Holy Ghost, so we might say the black clouds were the shadow of the white horse, simply the unconscious aspect.

So all that blackness would be an intimation of the fact that this white horse, whatever it means, casts a very black shadow.

Yet for the time being she overcomes the shadow, and she says: "We came to a white

city in the clouds.

In the square of the city the horse stopped." Where have we arrived now?

Mrs. Baynes: Home again.

Dr. Jung: Again in the white city, and you remember when she was there first, she could not stand the light; but this time the glaring light is not mentioned, apparently she can stand it now. And the horse has led her there.

Mrs. Crowley: The white city is the new Jerusalem.

Dr. Jung: Yes, it is a symbol of individuation, the promised land, or in Buddhism, the

world city on the mountain of Meru.

And the square of the city is like the square center in the Tibetan mandala, with the four

gates meaning the four functions.

So she is arriving, with the aid of the horse, in the center of the Self, the perfect condition.

Then the horse stops, the movement comes definitely to an end, and she says: "There I

saw a large brilliant star, and leading the winged horse, I walked towardthe star."

It is presumably in the very center of the square, so it is the idea of the diamond center; a brilliant star is like a diamond, and precious stones are often given a shape suggestive of a star.

She continues: And as I approached I saw that the star was on the end of a staff,

and the other end of the staff pierced the breast of a woman who lay crucified upon the ground.

She is lying upon the cross. I will show you the picture she made of it[plate 24].

Mrs. Crowley: The peculiar thing about it is that the cross is lying horizontally

on the ground.

Dr. Jung: Obviously it means the torture of crucifixion.

The white horse standing in the background of the picture is a peculiar contrast, for the woman is nailed upon a jet black cross.

The heavenly city is square or at least built on the fundamental plan of four, the square is in the center, and the cross is identical with the square.

The woman upon it represents herself again, and she is now a prey of those vultures, the clouds have burst, and she is being crucified and killed.

The staff stabbing her breast is like the spear of Longinus that wounded the side of

Jesus-it is surely a symbol of death.

To this woman on the ground, the star, the brilliant jewel, brings death.

Mrs. Crowley: Altogether it shows very clearly what you were speaking of before, the difference between the subjective personal self and this higher or archetypal individual. Those two selves are contrasted; the one with the horse carried up to the sky, who has all the

enthusiasm of the heavens, and the personal being who is sacrificed to the earth, nailed down, who cannot rise at all.

Dr. Jung: Mrs. Crowley quite correctly interprets the figure lying crucified on the ground as the personal subjective being who is nailed to the earth and unable to rise.

That would be the sacrificial victim, the offering to the star, or the victim of the one that rose with Pegasus.

We see here something of the human conflict and tragedy.

On the one side the semidivine being rising on Pegasus to the white city of promise, and onthe other side the figure being crucified in that city, utterly destroyed.

Now, what is the star or jewel at the end of the staff?

Dr. Richstein: It seems as if the star had already been in this woman and was freed by her death; it is as if the star came out of her.

Dr. Jung: You would liken it to a plant, the jewel being the flower on the stem growing out of her heart?

That is true, you can make such an analogy, but her actual experience is not that; it is, rather, as if the jewel or star came down in the form of the staff and pierced her heart.

Here she suddenly sees the whole problem of that exalted Self in an entirely different light, the other way round.

The cloud has descended, the blackness has revealed itself; this is the shadow of individuation: on the one side the liberation or the synthesis of a superior being, and on

the other side that terrible shadow, the sacrifice of the personal earthly being.

Mr. Allemann: If she wants to get at the star, she must kill her earthly self.

Dr. Jung: In a way, yes.

Or one could say: inasmuch as that star manifests or lives in herself she will necessarily be crucified.

The star forces her to be crucified; in other words, it forces her to become Christ.

And now we get to the connection with astrological events.

It is a rule that the symbolism of a preceding religion becomes the leading idea of a new

religion.

For instance, the leading idea of a new religion following the Christian age would be

that everybody would be Christ, that Christ had been merely the projection of an entirely human mystery.

And inasmuch as we take back this projection from Christ into ourselves, each one of us is Christ.

I am not the only one to have had this idea, others have thought of it too, one person whom you would not expect, Mr. James Joyce in Ulysses.

In the brothel scene, the prophet preaches in American slang, most outrageous, blasphemous language, but there is something extraordinary in it.

"Rush on! Join on right here for Eternity Junction!" or: "Now you rub shoulders with Christ and Satan!"

There are six people, three whores and three men, and he addresses each by his or

her name, Kitty Christ, Florry Christ, and so on.

He makes everyone a Christ.

In Egypt, the immortal soul was projected into the Pharaoh as Osiris.

The idea was that only he was immortal and would never die, but everybody else was mortal and would vanish, unless they succeeded in jumping on to the barge of the sun god when he traveled over the heavens.

This old idea is the mother religion of modern Christianity.

But Christ said that everybody has an immortal soul, every man has an Osiris.

So in Ptolemaic times practically every man of any distinction had a private Osiris, that was simply his immortal soul; what had belonged only to

Osiris became the property of all.

Then Christ was crucified, and everyone gladly got rid of their burdens by pushing them off onto Christ; they became irresponsible children.

But now we see that everybody must be responsible adults, everybody has to live his own life in his own fashion; we cannot imitate anyone else, nor can we make believe that we are anyone other than we really are. So we shall be sacrificed.

Everybody is now a Christ, and inasmuch as he is a Christ he is crucified. Carl Jung, Visions Seminar, Page 705-723

3 Algernon Blackwood (1869-1951), a writer whose plots were influenced by his theosophical beliefs; "The Descent into Egypt" appeared in Incredible Adventures (London, 1914). Jung discusses the book in Analytical Psychology, p. 139.

5 The foremost female deity of the Tibetan Buddhist pantheon. She personifies wisdom and compassion. In her white form she is the protector who pacifies, heals, and liberates. See Stephen Beyer, The Cult of Tara: Magic and Ritual in Tibet (Berkeley, 1973).

7 James Joyce (1882-1941) lived in Zurich, where he wrote most of Ulysses (1922) and also met with Jung. The brothel scene takes place in Part Two (Night town) and not only includes this garbled mass but flickering images of a black mass as well. Jung published an essay on Joyce that fall," Ulysses. A Monologue" (orig. Sept. 1932; CW 15, pars. 163-203), and also sent a letter to Joyce about the book (27 Sept. 1932; Letters, Vol. 1, pp. 98-99; the letter also appears in an appendix to CW 15, pars. 163-203).

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_2?dchild=1&keywords=visions+seminar&qid=1632561913&sr=8-2

Jung: What are you teaching, you wild pagan! (2021-10-06 09:19)

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https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr _1 _1?crid=1LQTLLAF1RJJ5 &dchild=1 &keywords=jung+black+books &qid=1609246797 &spre-fix=jung+bl %2Caps %2C181 &sr=8-1

Jung: And now? What do you say?

Soul: "Come up, old man, let joy reign again on earth. Give joy to the earthly ones."

Jung: Whom do you summon?

Soul: "The ancient one, the spirit of the earth."

Jung: The brother of the devil?

Soul: "What are you thinking of? He is the Abraxas of the earth. No one bestows joy on the earthly ones as he does. He is the hermaphrodite, who for joy unites what is separated. He makes you strong and happy on earth. He preserves the life and happiness of men. How could you grow without him? You poor fools! If you don't know how to serve the Gods, at least serve yourselves."

Jung: What are you teaching, you wild pagan!

Soul: "Unify yourselves, and thus become whole! And then you live. Joy belongs to the life of the earth. What do you know about joy? A hymn to joy, but you keep a procession of sorrow."

Soul: I invoke you, Phanes, shining one, who shines before us all, distant wanderer, grant us counsel in the darkness of the earth. Give us light, so that we remain on the path of truth.

Phanes: ! come, my light is with you. Your path leads straight. Your feet do not err. Disaster is warded off The way is secure. Disunity is removed from you. The Lord of light is born. He lifted himself up and white steeds go before him. Flowers spring up from beneath his feet. The sagacity of the earth and the goodness of the blessing light have prepared the path to joy for you. Lay worry aside. The Lord has come. Mortals may be happy. The soul gave herself to the evil one. The evil one is lamed by love. One of his eyes is blinded. Henceforth he doesn't drink the radiance of the light.307 (162/163]. He embraced and was embraced. You are secure. Enjoy the leveled way." The Black Books, Vol. VI, 279-280

On February I ,1916, Abraxas was described as "the hermaphrodite of the earliest beginning" (Book 6, 216).

Jung discussed the symbol of the hermaphrodite in his unpublished book on alchemy, written in the mid 1930s (JA).

In The Psychology of the Transference, Jung described it as a synonym for the goal of the alchemical art (cw 16, § 533). The Black Books, Vol. VI, Page 279, fn 305

1932 20 January, Visions Seminar, Lecture I (2021-10-07 04:51)

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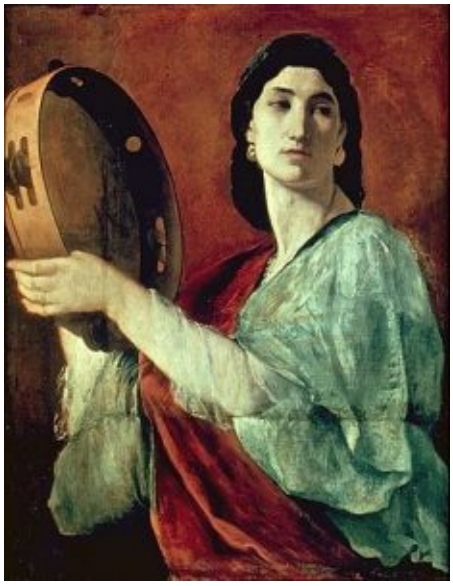

[1]Visions Seminar

1932 20 January, Visions Seminar, Lecture I

Ladies and Gentlemen, we did not finish the series of visions we were dealing with in our last seminar.

We stopped at that strange Osiris figure, half animal, half man.

Mrs. Fierz: You said that it was the spirit of woman.

Dr. Jung: Yes, I said that masculine figure was a sort of animus that was obviously undergoing a resurrection or a rebirth ritual, and we were interested in the fact that he looked like a faun.

In a vision just before this one, our patient was drinking the blood of the bull, and there a faun also appeared, and very much earlier she was worshipping a sort of Pan, a huge satyr, a god of nature.

This is still the same form, and he is undergoing the rebirth ritual of an Osiris; he appears again out of the mummy case.

Now to what sort of mind would such an animus point?

Mr. Allemann: The natural mind.

Dr. Jung: Yes, the so-called natural mind which says the absolutely straight and ruthless

things.

The vision continues:

I saw that in one hand he held a staff and in the other hand a bowl. I looked into the bowl and saw reflected my own face. It was black and about my head was a white halo. I said, "This the sphinx has told me. The way is twofold."

You see that figure now has attributes. What is the general meaning of the staff?

Mr. Allemann: It belongs to the leader, the Poimen.

Dr. Jung: Yes, it is the staff of the shepherd.

She painted it in the form of a crux ansata, but it looks like a shepherd's staff. It means guidance.

Therefore one often finds the staff as a symbol in the Old Testament, in the Psalms as well as the Prophets, meaning a guide, the certainty of the road; God is a reliable staff upon which one can lean.

So that gives the natural mind the quality of the leader, the poi men, or the shepherd.

Then she looked into the bowl which reflected her face.

One is rather astonished that a bowl should be a mirror, but it obviously functions here as a

mirror as well as a bowl, so we may be sure that two functions come together in this symbol.

What would the mirror indicate in this case?

Mrs. Schlegel: Self-examination.

Dr. Jung: Yes, the understanding or knowledge of herself.

Generally a mirror symbolizes the mind or the intellect.

Schopenhauer uses that metaphor.

He says the intellect holds a mirror up to the blind primordial will, that it may recognize its own face and deny itself through that recognition of what it is, namely, a blind groping or urge which leads only to suffering; understanding the blindness of its purpose, it will deny it.

Thus the world comes to an end for the individual who has recognized the illusion of the world.

It is also the Eastern idea that through understanding one finds the roots of suffering which lie in the fire of desirousness, and if they are denied or uprooted, the world, inasmuch

as the individual makes the world, comes to a standstill; if the individual comes to a standstill and recedes into nirvana, the world represented by that individual is at an end.

So this mirror is obviously a function of self-knowledge. But what is the bowl?

Mrs. Crowley: The two symbols together would perhaps suggest the Yin and the Yang.

Dr. Jung: That is true.

The bowl would be the female and the staff the male form, which means a union of opposites; the male and female are together in this poimen.

It also means neither male nor female.

That is expressed in the so-called Gospel according to the Egyptians, in the conversation of Jesus with Salome.

Salome asked Jesus when the prophecies would be fulfilled, and Jesus said: "When ye shall tread upon the vesture of shame, and when the two shall be one, and the male with the female neither male nor female. "

That is, when a thing is yea and nay, then it is neither yea nor nay, it is both and therefore beyond.

The unrecognizable and incomprehensible thing can only be expressed by a paradox; when we cannot understand a thing in its essence, when we cannot grasp it by our means of reasoning, we describe it in such a form.

For instance, the Buddhistic concept of nirvana is positive non-being, or being, nonbeing.

It is the kingdom of things that are not.

The beginning of the world, the creative point, the origin, is also described by a paradox: a

completely empty fullness, or completely full emptiness.

And Jakob Boehme, that famous mystic and philosopher of the sixteenth century, said that the basis of the world is the nil, the Nichts, the non-being, and that it cannot be otherwise because the beginning is desire, longing, and only an absolute vacuum can have longing.

A vacuum, non-being, can by longing draw or attract into itself, while anything that is full already possesses and can desire no longer.

So this desire, and Schopenhauer’s primordial will, is something exceedingly positive because it creates the world; and yet it is nothing, for only where there is nothing can something come to pass.

The union of the male and female in this figure, then, simply means beyond sex; it is neither male nor female, it is something incomprehensible.

That is, the natural mind is no longer subject to a sexual point of view; it is neither a woman's nor a man's point of view, it is the point of view just beyond, and that accounts for its divinity.

Anything that is beyond the human is animal and divine, and neither animal nor divine: therefore the animal symbols for the divine, the Holy Ghost as a dove, for instance; all the antique gods have their animal counterparts.

So that natural mind is not a function of man; it is a part of nature, the mind of trees or rocks or water or the clouds or the winds, and so ruthless, so absolutely beyond man that it hardly takes him into account.

One always finds that the utterances of the natural mind have this quality of an almost animal ruthlessness, along with a strange kind of superiority which reaches far beyond man.

It contains a most fundamental truth which makes it superior, and because of that superiority it is also divine.

The natural mind is very apparent in prophetic women.

Tacitus says of the old Germanic women that they were reverenced for their wisdom and their gift of prophecy.

They were probably women who had the gift of realizing the natural mind.

About twenty years ago in the course of an excavation in Upper Egypt-I think it was in Aswan-an inscription was discovered which gave the list of the members of the household of a high Roman officer.

All the different offices were mentioned, and among the members of the staff was a slave whose name was unusual in that country, Walburga Sibylla.

Walburga is a typical German name, and the Sibylla was the prophetic woman of a household.

So she was probably a German woman who had been sold to a powerful man in Egypt for the guidance of his life, a woman analyst for his personal use.

It is tremendously interesting and the only case I ever heard of.

It seems that the Sibylla was a sort of profession, and this Walburga no doubt provided the household with her prophetic opinions and was consulted in all difficult situations.

Now we must assume that our patient has a particular capacity for realizing the so-called natural mind.

This figure of Osiris, or Pan, expresses that natural mind, and he shows her in the mirror

that her face is black, she looks like a Negro. What about that?

Mrs. Fierz: Is it not an allusion to the Negro figure?

Dr.Jung: Yes, that Negro who twice said to her, now you are wedded to me.

That was an assertion of a very close union, which means that the blackness has gone into her, she has become a colored woman, one might say.

And if you take the color as symbolical, to what would it point?

Mrs. Fierz: Is it not a Yin color?

Dr. Jung: Yes, but particularly it is the color of the earth; the races which are closest to the earth are not white-skinned, they are colored.

It indicates that she is quite emphatically on the Yin side. Yet she has a white halo. What does that mean?

Dr. Reichstein: That the light comes out of the darkness.

Dr. Jung: Yes, but under certain conditions.

Otherwise that would mean that night really produces the light.

It is true that out of the night comes the day, but it is not so certain that the absence of light produces light. It is again a paradox.

We must assume that the black and the white exist simultaneously.

Then what is the meaning of the halo under these conditions?

Miss Hannah: Has it something to do with the black Messiah?

Remark: It means a saint.

Dr. Jung: Exactly, she is a saint, but a black saint; she is saintly in her blackness.

There is a legend that a young knight once came to St. Ambrose, the patron saint of Milan, and asked to be baptized.

But when St. Ambrose looked at him, he said: "My son, thy face is black, go and wash thyself first."

So the blackness of this woman’s face means sinfulness from the Christian standpoint, because it is the color of the Yin, of the black soil, and that was understood to be of the devil.

Good always means the light, and the darkness, the earth, is the negation of light, it is evil.

Therefore it was a characteristic of the Christian mentality to despise nature, to call the admiration of nature sinful; and since they were not allowed to appreciate anything natural, the true saints later on in the Middle Ages behaved in a most unnatural way.

For a long time Christianity was exclusively a religion of the light; in other words, the Yang, the bright quality, the male substance.

And everything that was Yin, or female, was necessarily sinful.

This explains the negative attitude of medieval Christianity towards women; they doubted very much whether woman had a soul.

Women were usually suspected, particularly when they were at all pretty, of being servants of the devil; it was a woman who listened to the serpent in Paradise and thus brought sin into the world.

So now that the Christian point of view is no longer indubitably valid, we see that woman increases in importance and in psychological dignity.

It is the prerogative of our times to discover that woman has a psychology, and that there is another viewpoint outside the masculine world.

The whole domain of psychology has hitherto been masculine, it was an entirely new discovery that the world could be looked at from quite a different angle, from the Yin angle.

Mr. Baumann: There are a number of statues of Mary which are black; at Einsiedeln, for instance, there is a black Virgin.

Dr. Jung: Yes, and there are also much older ones of black basalt which date from very early times.

The Egyptians made statues of Isis in black basalt, meaning that Isis was the fertile earth, the black soil of Egypt.

And on account of the likeness of Isis and Horus to Mary and Jesus, they were understood to be an anticipation of Mary and Jesus; the Catholic church still looks at it in that light.

So the early church simply took over many statues of Isis and Horus and called them Mary and Jesus; there is one in the Lateran Museum.

Mary has often been compared with the fertile soil; St. Augustine said in one of his sermons that the Virgin Mary was the earth which had not yet been fertilized by the spring rains.

Jesus was therefore born from the earth, he was the son of the earth.

That was very important to the primitive church, for there were other sons of the earth, Iacchus, for instance, who was an ear of wheat born in a winnowing fan.

And so Jesus is also the wheat; his body, the Host, can only be made of the pure flour of wheat.

As Mondamin is the corn in the Indian myth, so Jesus, as the son of the earth, is the wheat.

You see, to the early Christians the likeness to heathen mythology was important, because it formed the bridge by which all those early beliefs were canalized into Christianity.

Mr. Baumann: But why did they make black madonnas in the baroque times?

Dr. Jung: I don't know, I never found any good historical explanation for it, though I assume there would be a psychological reason.

There would be an excellent reason for it just at that time in the fact that in the Renaissance the antique point of view came up again; we have evidence of the attempts of the church to revert to antiquity.

The popes were then very near to the Roman Caesars, and the claim of the church to continue

the Holy Roman Empire has never been given up.

The pope's title, pontifex maximus, belonged to the Roman emperors; Alexander VI, in particular,

was just the Roman Caesar.

Then that attempt at a regression was checked by the Reformation.

I think the most psychological aspect of the Reformation is that it was the reaction to the regression of Rome, which was quite serious in every respect, in morals, in art, even in the language; the humanists, for instance, began to write a curious mixture of Latin and Italian.

The Renaissance was really a reversion to antiquity, so I don't wonder that black madonnas came back at that time.

I am quite aware, however, that no historian would accept such an explanation.

Now our patient's attitude, as we said, is very much on the Yin side, it is extremely feminine; her face is black because she is nothing but earth.

But when one is at the one pole, the other pole is naturally constellated.

In that sense one could say that the night always produces the day.

So out of that extreme Yin position comes the white light, the halo, which gives an appearance of saintliness to this Yin attitude.

Mrs. Heymann: The black face and the white halo show the idea of the pairs of opposites within herself.

Dr. Jung: Yes, but she would not have those opposites if she had not become absolutely

black; she went to one extreme and from that the other extreme became constellated.

Mrs. Heymann: That is necessary, is it not?

Dr. Jung: Yes, otherwise the white would not have appeared, she would have remained gray.

It is true that if one is not capable of going to one extreme, one can never constellate, or produce, the other extreme.

Therefore [it is said in the Book of Revelations 3:16], "Woe unto those who are neither hot nor cold, for the Lord will spit the lukewarm ones out of his mouth."

Those lukewarm people never constellate the opposites.

If they can be quite cold they can produce the heat, and vice versa, but if they are lukewarm they produce nothing at all, so the Lord, who has always been a great opposer of a standstill, will spit them out of his mouth.

Just in that blackness there is something saintly about this woman; that she is able to do something to the exclusion of all else produces the white light.

This is characteristic of the attitude of the natural mind; she could not have a natural mind if she had not the faculty of one-sidedness or exclusiveness.

Then she says, seeing her reflection in the mirror: "This the sphinx has told me, the way is twofold,"

and these are the two things, the pair of opposites.

She continues:

And then the creature (meaning that strange spirit that rose from

the mummy case) dashed the bowl to the ground and disappeared.

I looked for the snake to lead me away, but instead a goat led me up

again.

What about this goat?

Mrs. Sawyer: In one of the early visions two goats appeared.

She was going through the medieval city and wanted to stop to worship.

There was a mother and child; the mother threw the child at the animus, and the child then changed into two goats.

Dr. Jung: Exactly. That was about the time when she first became acquainted with an

antique cult. I showed you then a picture of the Villa dei Misteri (see p. 150), where the woman who was to be initiated was also accompanied by two goats.

This goat has the same meaning: it is the instincts.

Formerly, when she didn't know what to do, she followed the animus, the animus went ahead.

And in contradistinction to that, she now follows her instincts. Why is that?

Mrs. Crowley: The black face.

Dr. Jung: Yes, she now has the mind which is identical with the mind of nature and which is operative anywhere-in man, in plants, in animals, throughout the universe, one might say.

So the goat gives her a better lead than the animus, who already expresses a sort of sophistication; in other words, that universal mind can function through a goat.

I have told you before what my Mohammedan head man in Africa told me about the god of the Sufi. He said that he might appear in the form of a man-any man-or as a pure white light, or as a blade of grass; he might appear anywhere, even in the most inconspicuous thing.

Or it might just as well be a snake.

Mr. Baumann: What is the difference between a goat and a snake? The snake could also lead her.

Dr. Jung: I was just going to ask you that.

Airs. Crowley: The snake has a very different movement; the goat climbs up to very high steep places, whilst the snake goes gliding along very low.

Dr. Jung: Yes, the snake has a close relation to the movement of water.

Following the serpent means descent, going down into the cave; but going up she would follow a goat, because the goat is always supposed to mount very high.

The first sign of the new year is Capricorn, the goat, anticipating the whole year, because at the time of the winter solstice and in the first days of the year, the sun begins to climb higher.

Capricorn is a monster, you know; one half is a goat and the other half is a fish.

The sun starts from the greatest depth like a fish in the sea and rises to the highest summit like the Capricorn.

So one might say that the goat and the snake were really the same spirit, but it is the serpent when going down and the goat when coming up.

She then comes to the surface again, and she says:

I lay in the desert while the sun beat upon me and I felt growing within me he who lies beneath the sphinx itself.

You remember when the strange Pan figure first appeared, she asked him who he was, and he replied. "I am he who dwells beneath the sphinx itself."

We can now see why he disappeared; it is as if he had become part of herself, as if that rebirth had taken place within herself.

He is no longer outside her, he is reborn within her.

But what does it mean that the natural mind, or the god-man, was first outside as he had always been, but is now within?

That he had to be born outside in order to become the thing inside, part of herself, would explain the necessity of the rebirth ritual.

What would it mean psychologically?

Mr. Allemann: That it is now a part of herself.

Dr. Jung: It is now a part of her mental constitution, but in what condition was it before?

Mrs. Crowley: It was an animus before, but now it is assimilated.

Mrs. Schlegel: It was a projection.

Dr. Jung: Yes, and now it is no longer projected.

It is the animus that has always been outside of herself.

That has been the ordinary state of things since the beginning of the world.

Then comes the great moment of rebirth when she assimilates the animus and begins to understand that it is a psychological function within herself.

For the first time in history the animus appears as a human function.

All these animas and animi have never been part of human psychology, they have always been projected.

Therefore I once said that it looked to me as if the human mind had grown out of external objects all over the world, as if our consciousness really started with the stars and not in the brain, and as if we were beginning to assimilate these psychological facts only in our time.

In the Middle Ages, when a man discovered an anima, he got the thing arrested, and

the judge had her burned up as a witch.

Or perhaps a woman discovered an animus, and that man was doomed to become a saint or a savior or a great medicine man.

A medicine man is always made by projection.

Many are leaders quite against their own intention-they are simply forced into it because the leader is projected onto them.

Then some poor fellow becomes the victim of their expectations.

So only now, by the analytical process, do the anima and the animus, that were always outside, begin to transform into psychological functions.

Here, then, we see the transformation of that particular function which we call the natural mind into a psychological function.

But it is very difficult to see the natural mind as one’s own function, as an integral part of one’s own psyche.

You see, the more we assimilate such functions, the more we grow doubtful of the existence of a human mind or psyche.

We have to assimilate so many things that I am afraid it may extend the frame of our mental capacity so far, that after a while we shall ask ourselves: "But who the devil are we after all?"

We are eating the gods, and there is danger of getting too full and exploding.

People used to say that Mars had made them angry, or Eros had pierced their heart.

But now the god of wrath is simply my own emotion.

If I should announce that Mars had instigated a terrible anger in me, everybody would say: "Don’t be so stupid, you just lost your head, why accuse the god Mars?"

Or if I should claim that the arrow of Eros had pierced my heart, they would say: "You think you are a poet, but you just fell in love, don’t make such a fuss about it."

Nobody would ever believe that Eros had pierced my heart.

The inhabitants of Olympus are now all integrated into my poor psyche.

That accounts for our inflation nowadays; our size has increased enormously because we are now housing the upper and lower gods.

Human consciousness becomes almost divine, people believe that we are really on top of the world.

Instead of doubting more and more about our own identity, we really think that we are Venus and Mars and the whole astrological heavens.

We should disidentify, we should not identify with those grand powers which were once great gods worshipped in temples.

In the past, a man who was possessed by an uncontrollable emotion was always thought of as being possessed, and nobody was mistaken enough to think otherwise, he was just one poor sad victim.

But now if a man is angry, we make him responsible.

The primitives would be afraid to do that, they would wait until the spirit had left him.

And on a higher level the analyst must do the same thing; when a patient gets out of control one must say: "Now just wait, you are possessed by an evil spirit, a thought that is blinding you; we will wait until the storm has blown over."

I don’t make him identify with that thing, because he has to learn that he is not necessarily identical with his emotions.

Not one of us would make anyone else responsible for a thunderstorm, and it is equally mistaken to make him responsible for the psyche.

Only when we learn that the soul or psyche is really a world with its own laws, like the world in which we live and move, can we reduce to our natural proportions.

As long as we identify with our psyche, we are just megalomaniacs, and things will go very badly with us.

We shall get all sorts of blows until we become modest and recognize the fact that what we call our emotion is a great power which we cannot control. I

f anybody claims to be his psyche, I make him responsible, I tell him to control his fear- if that is the form it takes.

People want to be hypnotized, to be given the suggestion that they no longer suffer.

If I were able to do that, their hypothesis would be proved, and they would be convinced that their psyche was controlled by themselves.

Take the case of a most reasonable man, who nevertheless harbors a phobia, perhaps the fear of carcinoma.

I say to him: "If you are identical with your phobia, will you just stop that nonsense."

But that is exactly what he cannot do, he is not master in his own house, there is something on top of him, and that is simply because he does not recognize the fact that he is not identical with his psyche.

Now we will go on to the next vision.

Our patient says:

I beheld a Gothic cathedral with high spires. A great religious procession was entering the church chanting a Te Deum. A small grotesque animal like a gargoyle kept clutching at the gold robe of the priest. The priest tried to kick it away but could not. I entered the cathedral with the procession. The priest ascended the steps to the altar and lifted on high the sacred chalice. As he did so small animals and frogs leapt forth from the chalice.

Here is a new situation.

We have moved before in an antique and heathen atmosphere, and now suddenly comes the Christian motif.

That is most natural.

When one has been deeply immersed in heathendom, by the law of contrast the opposite naturally becomes constellated.

What has probably provided the strongest stimulus-as indicated in the former series-for the sudden apparition of a Gothic cathedral?

Dr. Reichstein: The appearance of the white halo on the black head.

Dr. Jung: That would be the beginning, but the blackness of her face indicating the dirt of the earth would be the definite cause of it; she is a clod of earth, nothing but earth, and that naturally arouses in her a Christian reaction.

As a Christian being, she would resent it deeply.

Mr. Baumann: It is an important point that the gargoyle is clutching at the priest. Perhaps the Christian cathedral appears here only to show that it is not quite right for her, for the gargoyle enters at the same moment.

Dr. Jung: Well, we needn’t be afraid that Christianity will overtake her completely.

The gargoyle shows that someone plays the role of the devil in the game, of course, but the Christian setting is constellated by the blackness of her face, by her identity with an antique point of view, the unconditioned acceptance of a chthonic point of view.

Therefore up comes the historical reaction.

The great religious procession and the singing symbolize the Catholic church, which is the real essence of Christianity as we know it.

And what would the Te Deum emphasize? When does one sing the Te Deum?

Miss Taylor: To express thankfulness.

Princess v. Hohenzollern-Sigmaringen: When the bishop enters the church, he is generally singing the Te Deum.

Dr. Jung: It is usually part of a rite to celebrate a particular accomplishment, a victory, for instance, so it is a sort of thanksgiving-Te Deum laudamus.

Or it is part of any moment that celebrates the triumph of the church; or a most solemn entrance of the pope or the cardinal.

It always signifies a culmination of some kind; it may be the culmination of the rite itself.

Here it means the triumph of the Christian church.

And in this moment, which is the extreme opposite of the blackness of the face, the grotesque little animal like a gargoyle appears.

You have seen those figures on Gothic churches.

They often form the waterspouts, and they are carved on the wooden seats of the choir.

Those Gothic oak seats are often beautifully decorated with these little creatures, gnomes and dwarfs and frogs and lizards, all sorts of funny things.

Such grotesque animals invariably represent the chthonic roots and are therefore supposed to live in caves or amongst the roots of trees; they are animals of the darkness, of the depths of the earth, and are always a bit comical or grotesque, and in vivid contrast to the world of light.

Where does that idea come from?

Princess v. Hohenzollern-Sigmaringen: They are projections of the mind.

Dr. Jung: Yes, but why grotesque?

Mrs. Dick: They interrupt the Gothic line up to the clouds.

Dr. Jung: Yes, the general Gothic line; that wonderful elevation, that uplifting effect, is naturally interrupted by these mocking spirits.

In a marvellous cathedral, which really plays upon one’s highest emotions, one suddenly comes across these funny creatures.

One also finds them in poetry: in the second part of Faust grotesque beings appear, the Lemuri.

In that case they are the evil ghosts of the dead, whom the devil calls to dig the grave of Faust, and they are described as "half-natures made of tissues, tendons, and bones."

Such figures are also to be seen in Egypt; the chthonic god Bes is really an archetypal figure.

He is an exceedingly grotesque little dwarf, but on the other side he is the teacher of Horus, as Mimir is the teacher of Siegfried.

So the most grotesque appearance is associated with wisdom.

It has been pointed out many times that the bust of Socrates looks like a faun or like Silenus; even to the people of antiquity he was of a grotesque ugliness, yet he was the father of wisdom.

Mrs. Crowley: One finds the same idea among primitive people. The North American Indians, after very serious rituals, wear grotesque masks.

Dr. Jung: Yes, that is true of many primitive peoples, not only the Indians.

The Koshari are a special group within an Indian tribe, whose particular task is to ridicule the gods; they are the clowns of the gods, and they are called the "Delight-makers. "

In the Catholic church, as late as the thirteenth century, a mock mass was celebrated, in which vulgar and obscene songs were sung as the responses, in order to interrupt once a year the solemn hierarchic structure of the church.

Also, on the day of the carnival, the youngest lay brother represented the abbot, and the abbot and the monks had to serve the lay brothers at table; then they got drunk and rolled out of the monasteries into the streets and continued the carnival there.

But they went too far, the pope interfered, and the custom was abolished.

Mr. Baumann: A king always used to have a jester who was deformed in some way.

Dr. Jung: Yes, and he was often a very important personage, as well as the source of the greatest wisdom the king was ever likely to hear.

Another case is the dwarf in Rider Haggard’s book.

He was the medicine man in a Zulu tribe, and was called "The thing that never should have been born."

I don’t know whether he is a historical figure.

Then the Masai, a very warlike tribe in East Africa, have a famous medicine mana short man with a peculiarly big head-who made a lot of trouble for the English administration.

It is told as a fact that he prophesied that there would be war in the country before the

Great War broke out, and

because there was always unrest among the Masai, the English took it rather seriously, for they assumed that he was pointing to a sort of revolution.

But he said, no, it would be among the white people.

They did not believe him, but since he had very great influence over the tribe, the British Government of Kenya promised to pay him four thousand pounds if there should be a war among the white people, and if nothing of the kind occurred, they would shoot him on account of his particular activities.

Then came the Great War, and they paid him the four thousand pounds.

That fellow was still in existence when I was in Africa.

All those examples show that chthonic wisdom has always been associated with grotesque form.

And it is not only legend, it is true that the medicine man or the dwarf is especially wise.

That comes from the fact that a dwarf, or a person otherwise mutilated, usually develops great ambition-a compensatory overdevelopment on another side: like the blacksmith Wieland, whose tendons were severed, and Vulcanus, the god of the blacksmiths, who had lame feet.

And the seer is often blind: Melampus, for instance, the famous seer of antiquity.

Probably the first intellectuals, in a time when men were chiefly warriors, were those who had to stay at home on account of being crippled, either crippled from birth, or incapacitated through disease.

Moreover, dwarfish or mutilated persons always cast a spell, because they have something strange in their eye.

One often recognizes them from a peculiar expression of face even if one doesn’t know that they are mutilated.

And you know how children react with such people: they are afraid of them.

That they have the evil eye is usually due to the resentment maimed people feel against normal people.

Primitives are particularly afraid of people who are maimed; they think they might bring them bad luck, so they shun them, they run away.

One is still apt to have a negative feeling about people who are unlucky, one just doesn’t like them.

They are not liked in society, for instance, and that is a survival of the old fear of the unlucky, or the one who is persecuted by evil spirits. Carl Jung, Visions Seminar, Page 523-535

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1631904756&sr=8-1

Jung's Soul: I am your woman, who can give you life. In the long run no earthly woman is capable of the same. (2021-10-07 05:24)

[paypal _donation _button border="5"]

[1]Black Books

After all, I sit right at the source of life.

You must come to me, otherwise you won't live.

You live through me, through the disgust that I exude.

Don’t you know that life feeds on corpses? Take heed.

Whoever fails to overcome revulsion toward the grub of corpses does not live.

The world will become a corpse for him.

Rather let everything else lie and come to me. Jung’s Soul, The Black Books, Vol. VI, Page 257

I am your woman, who can give you life.

In the long run no earthly woman is capable of the same.

You selected the 7 lights, receive therefore your life from me and not from an earthly woman.

This is painful, but true.

You’ll always give life only to them, they can’t give it to you.

Only I can do that.

Therefore, every time the emptiness and disgust seize you, come to me. Jung’s Soul, The Black Books, Vol. VI, Page 257

So no more letters to women, no moaning.

They can’t give it you.

You should have known this for a long time.

You are the source of life to them, until they have found their own source.

Moaning letters are misfires.

You must give, but must receive only from me.

Human women are always jealous of me, in that they confuse themselves with your soul.

That is their devilry, from which they suffer and make you suffer.

You have caught me and forced me to be faithful. I am your woman, no one else is. Jung’s Soul, The Black Books, Vol. VI, Page 257

At this time, Jung was corresponding with Maria Moltzer and Toni Wolff. The Black Books, Vol. VI, Page 257, fn 261

I will give you strength, if you go only with me. I will keep others away from you, but come to me.

You must be lonely with me.

Much silence, and do not bind yourself.

Take the human aspects that you need. Jung's Soul, The Black Books, Vol. VI, Page 257

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2SD66VXJ39W69&dchild=1&keywords=jung+black+books&qid=1607246901&sprefix=jun

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15 June 1932 Visions Seminar Lecture VI **(2021-10-08 04:16)**

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[1]Visions Seminar

Today we have a rather crowded program.

There are certain questions to deal with, and here is a contribution from Mrs. Sigg, a picture of an old Greek vase with just the constellations we were speaking of, the great monster whale Cetus, and the two Fishes, and Perseus and Andromeda.

Pegasus is not there.

The picture shows that the antique feeling about such constellations was a peculiarly living idea.

To them, Andromeda, the victim, fastened to the rock and being rescued by Perseus from the sea monster, was depicted in the sky, it was happening.

We have not such vivid power of fantasy, to us it seems rather artificial to project such an image.

Of course, one should not say that the antique man was capable of projecting, he was rather the victim of the projection, it just happened to him.

The trees and the mountains were alive, the springs were

filled with living beings, the stars were gods.

It sounds to us like a very faint and worn-out allegory to call that beautiful star Jupiter, but to them it was Jupiter, and in that form it worked in them, it influenced them.

All nature was teeming with life, and with a life which was darkly felt to be their own.

It was as if the nervous system had tentacles in objects, as if

the nerves were not only under the skin but extended far into the outside world.

It was the life of the unconscious, since every Greek in those

days was living in his unconscious all the time; nature was the unconscious, as it is still.

And they tried to interpret that life in nature, to find a suitable formula in their mythological images to express the strange impression they got from certain trees, mountains, rocks, or whatever it was.

So their world was populated with extraordinary beings; what we would call fantasy was experienced by them as reality.

The old Greek mind was very primitive, and it still happens with primitives that the trees have voices and speak to them.

We must now answer these questions.

They were suggested by that seminar two weeks ago where we had to swallow a particularly difficult bit.

The fantasy which contains the vision of the white city and the crucifixion obviously stirred up many problems.

Here is a question from Mrs. Crowley: "You spoke of the dissolution of the symbol when it no longer contained mana.

Did you mean that the symbol undergoes its natural

transformation? Is it not actually the same symbol reversed, or whose convex impression is visible? Libido absorbing it from a new angle? And therefore there is a constant spiral movement or growth that views its (the symbol's) different aspects?"

A symbol is not its contents, they are not identical; the symbol is a man-made image, an honest attempt of man to express a certain influence or impression, a strange psychical experience; just as all the terrible Greek monsters, like the chimera, were attempts of man to characterize certain specific local impressions.

If one could go to the places where those monsters were supposed to have lived, we would probably see something that explained what the Greeks meant in characterizing them by such creatures.

When I was in Africa I always went to the places which were said by the Negroes to be haunted, in order to find out what made them say so.

There was one place of particularly ill repute, a cave far up in the mountains, almost eight thousand feet, which they said was inhabited by devils (the term they used was explained to me as really meaning ghosts rather than devils); and if anyone entered it, he was instantly killed.

It was necessary to carry a grass torch, and those devils put out the light and strangled the man.

As the mountains were volcanic, we assumed that there might be pockets of carbon dioxide, so we took lanterns and long

ropes with us, in order to explore the ground before we descended.

We were afraid we would be suffocated if torches were put out by the atmosphere.

But when we got there we were rather disappointed; we came to a kraal, very high up, lost in the wilderness, where a Negro lived who said he would show us the cave.

We asked him whether there were not ghosts of the dead inside that would kill us, but he said, "Oh no, there was nothing of the kind," they always got the salt for the cattle there.

You see, it was a place that only in the distance had that evil reputation; to faraway tribes and kraals it was a terrible place, but for people nearby it was just an ordinary cave.

In the same way, the medicine man is only called in for small things by his own tribe; if there is anything serious, they call the medicine man from over the border of Uganda, they assume that the one who comes from afar is the most powerful, and their own is no good.

So not even the ghosts work at home, they are only devils abroad.

That occurs everywhere, of course, and accounts for warring nations as well; it is assumed that the most dangerous people are on the other side of the mountain.

Anatole France tells about two peasants who were fighting each other to death; somebody inquired of one of them why he hated and persecuted the other one, and the only thing the man could say was: "fl est de l’autre cote de la riviere. "

That is the psychology of the French and the Germans.

They project all that is evil in themselves to the other side of the Rhine.

It is very nice to be in one’s own country and all the devils on the other side, but it leads eventually to war.

Well, the spell of that cave nevertheless existed, so we went down into it with all necessary precautions, and it was very gruesome.

We descended in spirals about three hundred feet into the bowels of the earth.

There were deep crevasses filled with water, and in one of them we came upon a very ghastly corpse of a Negro.

His torch had evidently been blown out by a draft or was exhausted, and in groping his way back he had fallen into this crevasse.

He suddenly shone out in the light of our lanterns as a white body, his skin looking white on account of a certain

phosphorescent fungus which was growing on it.

That white phosphorescent body rising out of the black water was a sight that gave one the creeps, particularly as in climbing over the boulders and along the crevasses, one became awfully nervous and could well understand why such a place had a bad reputation.

It was really a bit dangerous, and from a distance it might well take on the mythological aspect of a place haunted by devils.

We went to other such places, a bamboo forest, for instance, that was up about nine thousand feet and was supposed to be the abode of the evil spirits of the dead.

We had Negro soldiers with us as well as the usual outfit, but they simply refused to go into that forest.

I must say it was an uncanny place, for you had to go on a rhinoceros path winding through

thick undergrowth, and there was no getting away in case a rhino jumped out at the next turn; we had to walk crouching over, and round the corner the rhino might appear at any moment.

They charge at sight, the only hope is that just before it charges, two yards away, it shuts its eyes, and in that instant you might be able to jump to the side.

But jumping aside in such a jungle is almost impossible because the dead leaves come up to your knees, so you are practically lost.

Moreover there were fresh rhino tracks in the mud, so it was quite comprehensible that the place was rather nerve-racking. Besides that, no real light ever enters

there, it is exactly as if you were under the sea-that green twilight.

It is absolutely still, one hears only the rustling of the bamboo leaves stirring in the breeze, no other sound.

And we had a thunderstorm overhead that day. It was disagreeable.

One of the soldiers of a particularly courageous tribe was trembling all over and quite ashen in the face, and when

I asked him if he was cold, he admitted that he was afraid.

I said, "But it is awfully nice here.

What are you afraid of? Are there perhaps some ghosts?"

And then he whispered into my ear, "Yes, thousands and thousands."

You see, that is the way in which mythology comes about, it is the expression of the particular spell of a place.

It sounds terribly sentimental to say that places have their spells, you naturally think of moonshine, fairies in the woods, flowers, and so on, but this is the spell of primitive

nature which is quite different from anything you know under civilized conditions.

When you are on virgin soil in absolutely primitive country-which is not man’s country but God’s country, as the old

squatter told me-you realize the spell.

Of course, you say you have a headache, you feel dizzy, you have not slept well, or have a cold, but in reality it is downright nervousness, you get terribly jumpy after a while.

Your nerves are tickled and your hair is a bit on end all the time. The nervousness shows the stirring of the unconscious, of course.

With your rational mind you cannot admit it; you say something might happen and you are responsible for other people, but it is really the peculiar spell of the place.

Now such a spell creates certain images within us which are called symbols; because we try to express through symbols what we cannot designate through rational conceptions, they are the best concepts we can make.

So what we call a symbol is really the expression for a fact which we cannot designate otherwise; we cannot invent a formula, so we use some rather embarrassed improvised expression.

One perhaps says: "Here I get a feeling of a huge invisible serpent"; and then it is called the place of the serpent, and one must not go there, it is taboo.

And in another place one has a queer dim feeling as if the air were thick with ghosts, so one keeps away, it is the place of the ghosts-and so on.

Now these are symbols.

Of course, we use the word symbol in a much more differentiated way.

By the symbol of the cross, for instance, we express no local spell, no experience, nor any real situation, we express then a

psychological situation.

This symbolic process within us, or that need to express unknown, unknowable, inexpressible facts, culminates in religion.

Religion is a symbolic system by which we try to express our most important impressions of unknown things, say the concept of God.

Perhaps something overwhelming happens to us; we cannot say that an animal has jumped on us, or that a house has collapsed on us, but something has happened, we don’t know what, and we are overwhelmed and call it God.

So when something overwhelming happens, we exclaim,

"God!"

As the primitives exclaim mulungu when they hear the gramophone, or when the medicine man appears, or when anything happens that causes a tremendous impression.

If an explorer hears them, he thinks they are calling on God, which is like making such

a raisonnement when his wife exclaims, "My God!"

But as a matter of fact that really is the most primitive expression of God, an overwhelming impression that

seeks formulation.

We say it must be the hand of God, expressing ourselves

a bit more elaborately.

These symbols have only a certain duration naturally, because there is nothing on earth that is not worn out at last.

So colloquial expressions, like swearing, or any slogan, wear out; a slogan is also a symbol, and that loses its effect after a while.

And it is the same with many old symbols, the symbol of the serpent, for example, which was to be found everywhere

in antiquity, even if only as a warning.

In Roman times it was used to designate a place at the corner of the imperial palace where everybody was warned not to leave any dirt.

A notice was hewn on the stone wall-like a poster-that the man who dared to do anything unclean in that corner was cursed in the names of the twelve gods.

All their names were carved there, and the snake also, to make it more impressive, which simply meant: "Look out! here are snakes, here is the curse, behave yourself!"

So the snake degenerated to something like an exclamation

mark.

Exactly as we use the concept of God as an exclamation mark, or as the French expression sacre has degenerated-sacre coeur!-sacre nom d ’un chien!

The same thing happens naturally to religious symbols, they

lose their fascination.

We can hardly imagine that holding up the cross would frighten anybody or cast a spell; to say, in hoc signo vinces, makes

no impression upon us at all.

No one would assume nowadays that wild animals would run away, or that a mob could

be controlled by holding up the cross; it is no longer expressive of the supreme fact, and therefore it has lost its mana, its original functional value.

So that symbol has vanished, but not its contents.

One must always make that difference between the contents and the symbolic form.

Whatever name you give to the forever incomprehensible, unknowable content is provisional; it lasts for a while and then a new aspect of the same unknowable content is discovered, and a new name is invented; it will even force you to invent a

new word or a new image.

Mrs. Crowley: My question referred to what you were saying three weeks ago about the dissolution of the Christian symbol, and now you have answered it absolutely. I got the other impression from you that day, as if you were discussing it from the angle of the contents.

Dr. Jung: No, that was a mistake.

The contents necessarily remain the same because they are untouchable.

Now here is the next question, also by Mrs. Crowley: "Could you explain a little further the difference between the two forms of archetype? One you spoke of as symbolic. The

other not. Do you mean that one corresponds with the personal or ego self, and the other with the Self, or impersonal reality?"

I spoke of the lived archetype and the symbolic archetype, I made that difference.

Suppose you are in a haunted house or a place that has a spell, and are caught by it; you behave queerly, you get pale and tremble, you are under the spell of the place.

That is the lived archetype.

It is an archetypal situation, and you are simply caught in it and live it, and whatever you say to rationalize it, to explain it away, is perfectly irrelevant.

I had such an experience in a particularly dark jungle in Africa.

It was far from our camp, and we went there to see a most interesting rock.

It was about as high as a house above the trees with vertical sides, and to reach the top, we were forced to make a long detour and climb onto it from another side.

It had a flat surface on top about as big as this room, which was like an island in the midst of the jungle.

One saw those dark blue-green leaves below like the sea, and one’s eyes were naturally attracted to the beautiful colors, the trees in full bloom, those gorgeous red and white flowers

with the dark foliage, and bright green patches of bamboos.

And one is fascinated by the cries of the animals, the monkeys

chattering below and the strange birds shrieking, one hears the life of the primeval forest.

As we stood there gazing I suddenly saw the most peculiar owl-like face staring up at me from the jungle, and I instantly

realized that the face in reality would be huge, many times over life-size.

There were no human objects to compare it with, it is very difficult to judge the size of a thing, but from the size of the trees I knew it must be enormous.

First I thought it was a big owl that was staring at me with

round eyes, an almost frightening look, and then I realized that its eyes would be at least one yard in diameter.

So I said to myself, there is no such animal, this must be an illusion.

Under ordinary circumstances one would simply think, how ridiculous, but there one gets frightened; you see, one is pretty far gone when one has hallucinations, and that realization

increased the size of the picture.

Then I saw through my field glasses that it was the peculiar contour of the foliage.

But instead of putting my mind or heart at rest, it had the contrary effect.

I had the feeling, now something is soon going to drive me mad and it has to do with that thing down there; I thought, "This is a very nice example of a primitive spell. "

These things seem perfectly ridiculous here in Zurich in central Europe, but it is different in that setting, with that feeling of complete isolation; you know you are just nothing in comparison with the tremendous nature around you and its enormous beasts.

What are you against an elephant?

You have a feeling of being just allowed to walk in the garden like a stray cat-I felt like a stray cat, anybody could have a shot

at me.

It is true that in walking through the jungle, the primitives always carry their lances upright, instead of down as they ordinarily do, because they are never certain that a leopard will not jump on them.

So naturally you look up like a stray cat somebody is aiming at, you feel very much the

victim.

Under such primitive conditions you get caught in the spell.

I said to myself, "You are just an ass, the place is perfectly safe, you have a rifle and not even a rhino could climb up here."

And then I immediately made up my mind that if anything came up I would fire recklessly, I would put holes in it.

I was in a state between rage and panic.

I became decidedly dangerous just then, like a cornered animal. It needed all my reasoning powers to make me stay on that rock, and I tell you I was mighty glad when I could leave it, when I could say to myself, "Well, now I have stood it and we can go home."

I waited for a whole hour until I was sufficiently reassured by my cold reason to overcome the nonsense of that illusion.

The very fact that one knows it is nonsense increases the

uncanny effect.

Now that is the lived archetype.

If I had been a primitive I would have said: "Ah, here is the devil, a tremendous owl monster is living in that wood, an old witch or a medicine man having taken on the form of a

were-owl, and I shall never go there again; or if I go, I shall make every preparation to protect myself, I shall wear anklets as charms, and something round my arms and head to protect myself against the possible influence of that thing."

That would be a symbolic archetype, and I would have felt ever so much better, that would have brought it within human

range.

Even against a dead medicine man you can do something, you

can wear certain charms that will propitiate him; you can put yourself more at ease, feeling that you have done everything possible to ward off the effect of the evil eye that was looking at you.

The moment you can designate the lived archetype by its symbol, you feel relieved; that is a good and positive moment even if it is horrible.

It is as if you had seen and known the enemy, and thereby got a certain assurance that you could find the means to combat him or to propitiate him.

Therefore old Egyptian medicine consisted in giving the thing the right name.

A papyrus has been published by a German named Ebers,

in which medical instructions were given to the doctors for dealing with patients.

It is like a practical textbook.

The case of a man is described who suffers from a carbuncle in the neck, rather a dangerous thing in reality.

The doctor reads the text to the man: "Thy neck is red and hot

and swollen," and then he repeats it.

You see, he gives a sort of description, he names every symptom as if the patient did not know them. If

possible he produces an old text in which a description of an abscess is given, he tells the story of the abscess.

A snake bite was cured, for instance, by reading to the patient the story of Isis wounding Ra by a poisonous snake and then curing him again; they gave the facts a symbolic expression.

That seems ridiculous to us, but I have been paid many hundred dollars in America for uttering a strange word, what they call giving an opinion.

One has to say it is a paranoid form of schizophrenia, or something

of the sort, and they say: "Ah, is that it! Here is five hundred dollars."

And the same thing happens here, people often come to me for one consultation, just wanting to hear the name of their disease.

I tell them it is a compulsion neurosis, for instance, and they walk away and pay me a fee.

As if they knew what a compulsion neurosis was!

Of course, we think it is ridiculous, but it is not so ridiculous from a primitive point of view, because one has given them a symbol.

The doctor himself doesn’t know what a compulsion neurosis is, but it is a fine name, and having invented that is worth at least fifty francs. And all those marvellous Latin names!

Not long ago someone said to me in a consultation: "I must have something terrible the matter with me, Doctor.

When I go to bed at night, feeling very tired, I suddenly feel a jump through my whole body and I wake up again.

Now what is that?"

Then I said: "Oh, that is just paramyoclonus

multiplex hypnagogfrus," and away he went perfectly satisfied!

That is why medical books have such long names.

Why is the pharmacopaea still in Latin?

In English-speaking countries they have most unconventional prescriptions, but a real prescription in our country is still in Latin, we do it in the right way and it works.

Like the mass in the Catholic church. Nobody understands it, so it is full of possibilities.

Paramyoclonus multiplex hypnagogicus suggests amazing possibilities, it is not

just jumping nerves but something respectable, it is rich, it heightens the moral value of the patient on the spot-he walks out with the feeling of having a decent disease which he can show.

When primitives do these things we laugh, but we do exactly the same, we fall under the spell.

You see, that is the lived archetype, and it has always been so.

For instance, the old Gnostics must have searched the Orient in order to find the extraordinary names they use in their strange

invocations to the deity If they called GodJaldabaothJao, or Abrasax, or Chnoubis, or Aeeie, or Arioriph, instead of the ordinary Javeh or Theos, they thought he would be more likely to listen.

They made a long list of amazing names in order to arouse the curiosity of the gods, and they would never have done so if it did not arouse their curiosity.

A new name always produces an extraordinary effect; we cannot rationalize these things, they cast a spell, they are symbols, they really do influence the unconscious as the unconscious influences us.

Just as you may do quite an absurd and useless drawing looked at from the rational point of view, but it has a spell; it influences your unconscious, and it may even counterbalance an influence from the unconscious.

As the unconscious can make a fool of you in no time, so you can charm your unconscious by an absurd picture, if it is the true expression of the thing that jumped at you from the unconscious.

We now have a very difficult question to deal with from Miss Hannah.

Two seminars ago, we were speaking of the Self and the non-ego, and there seems to be a great darkness about that subject; sure enough there is a great darkness for there we are moving entirely in the field of symbols.

The Self is a symbol, the non-ego is a symbol, and we cannot think clearly, for we are trying to formulate an expression for a thing that is unknown.

People often reproach me for creating such vague, even illogical, concepts.

Naturally, when starting from a thing that is known, one is

bound to create a clear concept of it.

If the nature of the thing one wants to express is definite, one's concept will be definite; one would not make a blurred image of a definite thing, a definite thing must be reproduced by a definite image.

But here we are dealing with entirely unknown entities, and our concepts are by no means definite.

I am utterly unable to tell you what the Self is; if I could do so I would be God myself.

How can I tell you about a thing which is not, about which I have no immediate experience, which I can only try to grasp by blurred images?

I can express it only in a very indirect way.

Yet there is something of the sort there, otherwise we would not be forced to seek an expression of it.

Miss Hannah says: "I had always thought of the ego and the non-ego, the personal and the impersonal, as opposites, and the higher consciousness to be reached by individuation as a point above them both and aware of each equally. But you used the term 'non-ego' in the last seminar in connection with the Self rising from the sea, the patient's first idea of her totality. So would it be nearer the truth to think of the

ego as before the opposites, the thing in which the opposites appear and are split, and the non-ego as beyond them?

"The same idea seems to be expressed in the crucifixion of the ego.

Only somehow it gives me a queer lopsided feeling that the human being should have to take up and accept every thread of his personal fate in order to lose it in a wholly impersonal, universally valid fate, as if one opposite had triumphed after all."

Dr. Jung: Do you still understand what you have asked?

Miss Hannah: What I want to know is, is the non-ego one opposite, or is it something which is made of both?

Dr. Jung: I am glad you filed it down to that abbreviation! The answer depends entirely upon the standpoint from which you envisage the problem.

As long as you are identical with consciousness and think that

is the totality, it is the totality.

Then you suddenly make a discovery, perhaps by the aid of a neurosis, that there is something against you, something hindering you.

It might take a very concrete form; perhaps you want to write an exceedingly friendly letter and it turns out to be a rude letter, you know such things happen.

Or you know exactly what you

want to say to a person, yet you say something quite different. Then you must recognize that something has interfered; there was a straight line ahead of you, you thought you could walk straight ahead, but something made you divert from your path.

For instance, a patient often talks to me for a whole hour, and in the end says: "But that is not at all what I wanted to tell you!"

Then I say: "Who the devil was talking then?"

Yet she will not admit that something was against her, something which definitely did not belong to her ego in the sense that she understood the ego.

After a while under the influence of analysis, she will see that her ego is not only what she knows of it, but that it is also something else.

It becomes quite obvious that what she formerly called a strange uncanny influence, probably due to someone

else-or, as she says, "God knows what made me say so"-was simply a certain repressed emotion.

She had a resentment against someone which forced her to write a very unfriendly letter, which apparently was quite against her intentions.

Then the apparent non-ego turns out to be a part of her ego which she could not admit before.

After a while she will see that she has a resentment against the person, she dislikes her.

Formerly she would only admit the best of intentions, that she was always trying to do her best-that stuff-but when she is truthful enough to give up that illusion, she will see that her ego has very many more sides than she originally expected.

You see, that is a case where an apparent non-ego joins the ego, it is no longer in opposition to the ego.

But that non-ego was never the real non-ego, it was only a factor artificially split off from the ego.

I am quite certain that the very same person was quite aware as a child that she hated and wished evil upon people, she was probably a very naughty girl, but later on, under the influence of education and most cherished illusions, she created a marvellous idea of her character, which did not allow her to have feelings of hatred and so on.

Many of the loveliest angels have been the naughtiest, many exceedingly tender, delicate females have been just rowdies, the wildest tomboys, in their teens.

As a girl of fourteen she was running wild with the boys, climbing trees, etc., and later on she became like moonshine and flowers, nothing but the most exquisite femininity; and quite hysterical naturally, because underneath she is coarse and brutal and cruel and egotistical.

But she learned to make a most marvellous picture of herself and to herself.

Other people are not so easily blinded.

Now if you can accept that shadow, which apparently was the non-ego, you will encounter more of the real non-ego in your later development.

Of course, having undergone a Freudian analysis and some additions from Adler concerning the power complex, you might assume that you had a full knowledge of yourself, but then the next thing is that you fall over an archetype.

And there you realize: "But this is not at all what I am!

Where did I get that?"

Perhaps you are still neurotic despite the fact of an apparently full knowledge of yourself.

Perhaps something absolutely strange comes in which has not been acquired in your individual existence, which must date from former times; and then you need another explanation. You may read in theosophical books about people being

inspired by the Mahatmas who live in the mountains of Tibet, and who have their particular wisdom which they whisper into the ears of Western people.

For instance, a theosophist said of me, that anything good that I

said was inspired by the Mahatmas, but what I said out of yself was no good at all.

You see, one needs a hypothesis in order to explain how it

comes about that one seems to know certain things, and that certain things happen, or that one has fantasies which cannot be explained by one’s personal psychology, not even by one’s personal acquisitions and conclusions.

A dream of a little child, for instance, may contain something

which the child does not know, and will recognize only very much later; it may forecast his whole future life.

Now that material comes from the collective unconscious, and most definitely not from the personal unconscious.

It has nothing to do with the ego.

Here questions arise as to whether an ego is an historical extension.

We can make such assumptions sure enough, we are quite naturally inclined to believe that we are historically extended. Therefore we need an hypothesis, perhaps the belief in reincarnation, the belief that in a former life one was a Caesar or a Napoleon or a Shakespeare-certainly no one mean.

The East needed the idea of the reincarnation of souls to

explain why we have contents in ourselves which are surely not our personal acquisitions.

There are very good reasons for these hypotheses, they are by no means absurd phenomena.

Millions of people all over the world, not only in the East, believe in the migration of souls.

Again and again one hears people say: I must have been so-and-so, and done such and such a thing in a former incarnation and therefore have such and such a karma.

They would not talk in that way if they did not feel the

presence of a factor in themselves for which they cannot make themselves responsible.

It was obviously not acquired in their personal lives and not even in the lives of their parents, so one can discuss the possibility, perhaps the necessity, of assimilating these historical contents, or contents remote in space, even Chinese contents.

You see, the question is whether they should not be assimilated into a new consciousness of the ego, historically extended and also extended in space.

Suppose you have some telepathic experience, or prophetic

dreams.

Then you must assume that your ego is exceedingly extended in

time, and that means in space also, so you reach a conception of the ego which is absolutely inconceivable; it reaches out to such an extent that you are everything, you are the creator himself, you are time and space.

But the result is that you get an enormous inflation; it is a neurotic condition.

You become entirely unreal, no longer a human being, you

are lifted into the air, you are a Purusha that covers the earth two handbreadths high, as the Upanishads say.

This is a most unsound condition, besides being perfectly ridiculous.

For I cannot allow you to cover the earth everywhere-I am going to cover the earth everywhere, I am as good as you; and I cannot permit anyone to extend over the whole of history and exclude myself, I want to extend over history, I am the subject

that extends everywhere.

So it is all bunk.

There is no such extension because the ego is this thing here, unique and for once only, it is right here, limited in space and time, and if anything comes in that indicates that enormous extension, then I say it is like a radio; it started somewhere and I perceive it, but it is not my own property, it is not a part of myself. In a way, it may become a part of myself; if someone writes me a letter from Australia, that becomes part of myself, I have it in my pocket and can do with it what I like; yet I have

not written that letter.

So we must form a concept of the ego that allows for definite limitations, and the limitations are quite obvious, they are

space and time, there the ego comes to an end; those are the borderlines of ego extension and everything that is beyond is impersonal.

It has always been so, and it always will be so. And the thing beyond is the collective unconscious.

Now by calling it the collective unconscious, we must not think we know what it is; of course we do not know, because that is the unknown quantity in the world.

What the collective unconscious is, we cannot know. Collectively, we do not know, none of us knows; it is there in all of us but it is just collective ignorance.

Yet something comes from it; we don’t know whether it starts from the depths of space or time, we are simply confronted with certain effects, and we ascribe these effects to the collective unconscious.

Such manifestations may come from anywhere, we don’t know where, we only know

that we have such effects.

We don’t even know exactly what the effects are, we can only symbolize them, we create some sort of imagery about them. One gets a shock from the unconscious of unknown nature, one makes some imagery round it, and that is the symbol.

But what it was, we don’t know and we shall never know, there will always be the great unknown.

Otherwise we would arrive sometime at establishing the absolute truth.

Naturally whole nations think that the absolute truth will finally be established by our minds.

That is the terrible primitiveness of the human intellect, we are in many respects still primitive.

On the one side we believe in the omnipotence of the intellect, and on the other side we are not even able to come down to a reasonable arrangement of our everyday lives.

Look at the Disarmament Conference in Geneva.

It is ridiculous to assume that we have an omnipotent intellect when it serves for nothing in a situation when not even animals would contend.

If you offer a bone to two dogs, one dog gives it up if it is a bit nearer the other dog, and they don’t fight over it.

But in human beings there is not even that much instinct.

So the idea that our intellect has any God-Almighty likeness

is quite excluded.

The collective unconscious is the real non-ego, and this first appears as an opposite, as our shadow qualities appear first as an opposite.

I may consider myself a perfectly decent, kind human being, I may think of the welfare of suffering humanity and of nothing else, I may exhaust myself in the service of mankind.

Then along comes a dark shadow, an egotistical shadow that is only interested in himself and devours everything for himself. Then I think what a strange thing it is that Mr. So-and-So should

be such a tremendous egotist, and it never enters my head that it might be myself.

That kind of projection is the usual thing in marriages; the

devil appears somewhere and naturally it is my wife, she is a devil-or my husband.

It is the same with nations or families or groups of people-of

course in our family it never happens, but it happens in Mr. So-and-So’s family.

And the collective unconscious, the non-ego, appears in exactly

the same way; it is a strange thing that is suddenly against us.

It is all the more strange because very few people really encounter or experience it.

For most people are still wrestling with their shadows; they have not experienced the fact that their shadows are real, they have the greatest trouble to see this.

But only when they are able to see this can they encounter the wider non-ego.

Therefore "know thyself" is the condition in the mysteries.

If you know yourself, you can know something else.

Otherwise you have no measure.

You are an unknown quantity, and how can an unknown quantity recognize another unknown quantity?

You must know your own measure, and from that standpoint you can measure a thing that is contrary, different from yourself.

So for the encounter with the non-ego, the condition is that you first know yourself; and where there is still darkness, blind spots where you don’t see yourself, the encounter with the collective unconscious will be twisted, it will not be the pure experience.

The true encounter with the collective unconscious can happen only after you have integrated the shadow, thereby making the complete ego.

Then the complete ego as a unit can find itself vis-a-vis the non-ego, and feel that this non-ego has a psychical character, as the complete ego has a psychical character.

The non-ego is felt as an opposite only as long as the intentions of the nonego are opposed to one’s own.

You may have an ego will, for instance: you want to stay on your own path, and you are attracted by something outside, projected of course from yourself.

If it is an evil will, it will be contradicted by the archetypal

law of the collective unconscious that life must evolve in a certain way.

Our ego idea would be: There is the good thing on that mountain top and I will make a straight line for it; but the archetypal way is not like that, the archetypal way is the serpent way that wriggles up, or goes round in spirals, until it reaches the top.

The archetypal law often seems to us like defeat, a standstill. Most people get terribly impatient and even despair because nothing happens, they get nowhere, they are all the time hindered; they don't understand that this is just as it must be and actually their only chance to get there.

For they can only grow up to it, and what they grasp at is their own illusion, and not the fruit of growth and development. Therefore Buddhism holds that you can never attain to redemption, whatever you do, you must first grow up to it; even Buddha himself had to go through more than five hundred incarnations in order to attain to nirvana.

As long as the non-ego seems to be in opposition to the ego, you feel it naturally as an opposite, but you will understand after a while that the collective unconscious is like a wide sea, and the ego is like a little boat drifting upon it.

Then we can discuss the possibility of whether we are not contained in that sea.

You see, ships are contained in the sea, so they form part of it. And fishes are living units in the sea; they are not at all

like it but they are contained in it.

Their bodies, their functions, are marvellously adapted to the nature of the water, water and fish form a living unit.

This is a very modern point of view in biology in explaining

the instincts, for the most remarkable facts have been discovered about the adaptation of one form of life to another.

One of the best examples is the leaf-cutting ant.

There is an ant in South America that cuts round pieces from the leaves of certain trees and carries them into their underground cities, where they have sort of cellars for the cultivation of a certain fungus; there they heap up the

leaves, making a kind of humus; it is like a cabbage plantation or a kitchen garden.

Naturally the trees do not enjoy that leaf-cutting process,

they dislike being deprived of their vital organs, the leaves are their lungs; so they make a contract, a sort of trust with the enemies of the leaf-cutting ants-I think it is a little red ant that is their mortal enemy.

The trees have developed certain hollow places in their trunks, in which a sweet sticky substance is secreted that tempts the red ants to inhabit those tree trunks, where they enjoy the sugary secretion, and at the same time they protect the trees against the leaf-cutting ants.

There are plenty of such examples, amazing things, which cannot be explained.

Is it that the tree thinks: "How can I combat these leaf-cutting ants? Cannot I hire their

enemies as soldiers to protect me against them?"

If that is not so, we must assume that life is a kind of unit, that it is really a continuum and meant to be as it is, namely, all one tissue in which things live through or by means of each other. Therefore trees cannot be without animals, nor animals without plants, and perhaps animals cannot be without man, and man cannot be without animals and plants-and so on.

The whole thing is one tissue and so no wonder that all the parts function together, as the cells in our bodies function together, because they are of the same living continuum.

Now if one creates such a point of view, it is almost as if the non-ego were the connection, a medium which in a peculiar way is oneself again.

As the fish can say, "I am the sea," then the sea can say, "I am the fish."

So one can define the individual as being that monad, that unit, or concretion, which is apparently cut out of the tissue of the collective unconscious.

And perhaps it is merely the manner of the cutting, perhaps it is

only the size or the form cut which indicates the particular individual one having more of this and less of another substance, this form or another form.

But it is always made of the stuff of the collective unconscious,

and therefore the extraordinary relationship or similarity between the collective unconscious and the Self.

So the Self is part of the collective unconscious, but it is not the collective unconscious; it is that unit which apparently comes from the union of the ego and the shadow.

We designate that totality as the Self, where everything conscious is united with everything unconscious, with the

exception of those things that reach beyond our limitation in time and space.

The Self is in its structure like the collective unconscious, and it is also a non-ego because it is beyond our grasp; it reaches over our heads.

We can never say: "I know this Self of mine." We don’t know it, we can never know it because it is the bigger circle that ncludes the smaller circle of our consciousness.

Just as the Self is a unit in the collective

unconscious, so we are units in the Self.

And how can we know the whole of which we are only a part?

One may ask: "How can any difference be made between the Self and the collective un-

conscious if one doesn’t recognize the Self?"

There I am basing my conclusion merely upon my observation of cases.

There are certain dreams which one can explain by the hypothesis that the collective unconscious is not merely a big void like the Indian concept of Atman, for instance, which, as one all-pervading principle, unique and alone, has no qualities whatever.

In contradistinction to that idea, the unconscious seems to me to consist of an indescribable abundance of forms or images, and one of those images is the Self.

Perhaps they are all Selves.

Now, I conclude from the phenomenology of the human mind

that whenever we receive an impression from the collective unconscious, it is through a specific form-like dragons and monsters and all the other mythological forms and symbols. Hence I conclude that whatever we can make out of the collective unconscious must be something like such images.

Yet it is just as possible that it does not consist of such

images, that it is an all-pervading principle that has no quality whatever.

But to think of it at all, one must give it a definite form-one needs the form.

So inasmuch as we try to explain our dreams, we come to the

conclusion that the unconscious consists of separate images, archetypes, and one category of these archetypes are called Selves; others are called dragons, or gods, or spirits, or motifs; and they all have a certain autonomy.

The Self is such an image, indefinite in its real nature, but it appears in dreams, so we get a certain idea of how it looks to us.

It is surely an archetypal idea, as in antiquity the Greeks had the idea of the individual genius.

That would be the Self. And the Christian conception of the

immortal soul is the Self. Carl Jung, Visions Seminar, Page 739-755

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=9NPETM7JKCV5811CSV8F&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=aceae117-2735-405b-9eb7-dc02e81

12 MAY 1939 Lecture 3 Psychology and Yoga Meditation (2021-10-08 04:40)

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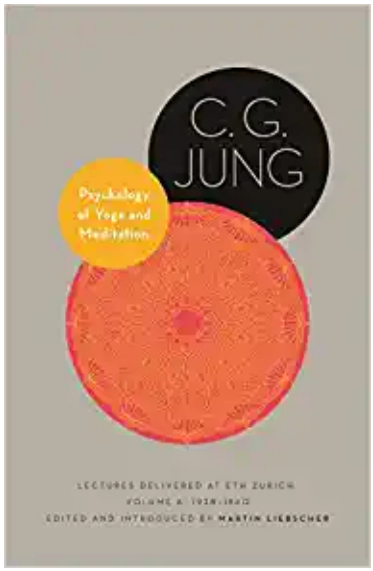

[1]Psychology of Yoga and Meditation

12 MAY 1939 Lecture 3 Psychology and Yoga Meditation

We have considered the psychological explanation of the series of symbols, and we paused at the quaternity, this being the synthesis of the four into the quinta essentia which is contained in this magic circle, the mandala.

(5) The circle signifies the encompassing of the individual who, through insight, has found himself to some degree and who has established his perimeter, his wholeness.

This perimeter was also used at all times, when a city was founded, for example.

Such a circle was marked out with a plough, enclosing the boundary of the city’s area and magically demarcating it from the surrounding area.

The practice of beating the bounds that one can still encounter today stems from these ancient customs. Circum ambulatio, i.e., the encircling of an area to be defined.

The concept of encircling always contains the idea of walking round and round.

It is still to be seen today in India where certain god images are really circumambulated.

This can also be found here in our country, e.g., at the ringing of the “Sechseläuten.”

These encircling rites in Buddhism are always executed in a clockwise direction, i.e., the yogi has his left side facing outwards, the right side circumambulating the god.

The divinity being encircled must always be on the right.

The talks of the Buddha repeatedly show this phrase: he greeted him and encircled him towards the right in order to show his veneration.

This division of a circle is not only found in Tibetan symbolism but also in alchemical philosophy where the work is first described as [a] rota (wheel), as a circulating operation or circulating distillation.

Somehow a circle had to be produced in order that, through this, the gold, the primal image of the sun, would be formed.

The idea is that the sun had to circulate the earth over many millions of years and through this the gold was spun in the center of the earth.

This is psychological; it means concentration upon the center, the circular movement actually means the center.

In this center the four are combined.

This corresponds psychologically to a situation where the boundary of the individual has been established through self-knowledge.

One has realized: “I am like this and like that. I am not only a light but also a dark person, with positive and negative qualities.”

This is all combined.

Within hermetic philosophy, the idea of colors belongs to this synthesis of the quaternity.

Cauda pavonis, i.e., the peacock tail, as one calls the stadium. Here unfolds the fullness of colors. These are feeling values.

Whenever colors are used they have a certain symbolic meaning related to feelings.

There are strong and light colors for specific feeling tones, for example, dark to create melancholic moods and such like.

The unfolding of the colors has the meaning that the wholeness of the personality has come together, which takes place through realization.

It is a fullness of feelings not only in a positive but also a negative way.

(6) This wholeness is first understood as a type of intuition about the wholeness of the personality.

We must not imagine anything familiar by this.

Only a small part of the human personality is known to us, and we do not know how far this unconscious expanse of the human personality reaches.

Certain very mysterious things that do not fit easily into a conscious world view.

The unconscious can contain an infinite amount that is not attributed to the human personality from the outset, but that nonetheless does belong to it.

The perimeter of the conscious personality can be determined naturally because we roughly know its scope.

The perimeter of the unconscious cannot be determined by us. We do not know its extent.

If we were to give a complete description of the whole personality we would be embarrassed.

We do not know where things become dark, where we cannot penetrate because of the unconscious.

We cannot ascertain a clearly delineated boundary anywhere.

The wholeness of the personality holds something very mysterious.

If people have an experience of this wholeness, it is usually the case that they experience this wholeness as something mysterious, if not mystical.

In fact this is why all experiences of wholeness known from all parts of the world and all times in history contain this remarkable element of a mystical experience.

That is a suitable word to describe this feeling.

Therefore experiences of wholeness always have a symbolic character.

We instinctively select symbolic expressions for what we cannot grasp with our conscious mind.

This experience of wholeness is a perception or an idea that cannot be sharply delineated, which has a further, portentous connection that one cannot express in any other way

than through a symbol.

There is only one intuitive apprehension of totality.

This is the symbol in both the Tibetan and the alchemical series: the lotus, or the golden flower as it is called in Chinese.

This is a living symbolization of the quinta essentia.

A living unity, an unfolding of the cauda pavonis. Thus unfolds the lotus and the golden flower.

The gold is an absolutely precious substance, the highest value that one can imagine. The flower is something very beautiful.

The lotus has had a mystical meaning since time immemorial—the plant that arises from the mud and dirty water.

The blossom towers above the surface of the water and unfolds itself onto that surface.

For this reason it is always the seat of the gods. Buddha is always depicted enthroned upon the lotus.

The golden flower or the lotus also represents the circle with an emphasis on the mid-point in which God or the Buddha is seated, who is the symbol of the Self.

Other gods of the Indian pantheon also have their place in it.

Psychologically, the Self is not experienced as identical with the I, which has suffered a heavy defeat through this whole process.

One must concede that there has always been much one cannot always be proud of, that one is not the person one believes oneself to be, that one has a shadow one knew nothing of but about which others perhaps know a lot more.

And one is dejected. It is exactly the same with the reverse exaggeration.

There are people who, being overmodest, always start off putting the wrong foot forward, always living beneath their level.

This appears very modest. But beneath, a great list is hidden.

Within it there is some comfort because it is much more comfortable to be small and to appear insignificant.

One evades many difficulties in this way.

That is why such modesty deserves as much mistrust as megalomania.

Megalomania is also a dubious virtue, since it is absolutely not what it purports to be, in fact even more so over-compensating for certain feelings of inferiority.

The achievement accomplished through the process of self-knowledge—which is this insight into the other who is also me—is in fact an enrichment, although it feels rather unpleasant.

But it is increases the personality, a completion of wholeness.

This entirety that one describes as Self is due to the admixture of the unconscious with its strange contents, not to the I.

The Self is never experienced as the I, but, in the ancient texts as well as in personal experiences, the Self is encountered as being quite other than the I, as something superordinate, in which the I is contained.

We also encounter this idea in India exactly as I formulated it earlier.

But very often this idea is projected onto a divine form, such as Prajâpati, i.e., Hiranyâgarbha or the Buddha.

In the West we have Christ as the comparable form.

You will recall certain texts in the New Testament where these formulations crop up, places that define Christ as the comprehensive being in which we are all contained: “I am the vine and you are the branches.” aul says I live, yet not I, but Christ who lives in me.

I do not live, but what lives is the more expansive: Christ, he is the greater.

Of course when this Self is projected it takes place in a higher form, not an inferior one. This does in fact happen but imperceptibly.

But officially the figure that takes on the projection of the Self is a higher, divine figure.

Then, of course, that means a minus for man since the higher figure is a god; that leads to the medieval idea that all goodness is from God, all evil from man.

While this is an inequitable formulation, it becomes unavoidable if all goodness and perfection get projected onto a figure.

We also meet up with this in Buddhism, where the individual man must be very careful to eschew all malice.

But the great reward, the great virtue, perfection resides in the Buddha.

Nonetheless, as I said earlier, the Self is not always projected onto an exalted figure, for, as the Buddhist text we discussed in the winter has shown, meditation also contracts the Buddha into his personality.

Not that the yogi is transformed into the Buddha, but rather that he transforms the Buddha within himself.

This further step occurs not only occur in Tibetan Buddhism but already had done so in India.

This Self is greater than the I due only to its wholeness and expansive nature, with the consequence that it has often been symbolized, as gods always are, as that circle which alchemical philosophy proclaims as the “Circulus aeternitatis symbolum.”

The circle is a symbol of eternity, synonymous with the indivisible point in the center, the eternal, the indivisible, indestructible, evermore inviolable.

This idea of the qualitative infinite and eternal is always implied.

Saint Augustine defines it in the same way: “Deus est circulus cuius centrum est ubique, circumferentia vera nusquam.”

God is a circle whose central point is everywhere and whose periphery is nowhere.

This definition could just as well be applied to the Self and indeed often has been.

When we experience this intuition of the wholeness of the human personality as a part or a passage of this symbolic process, that is still not yet a reality.

This is why this symbolic process goes further, namely further symbols follow upon the lotus and the golden flower: moon, sun, etc.

We must of course ask what more can we demand than the wholeness of the human personality?

But we must not forget: an intuition is not yet a reality, but only the perception of a possibility.

I might well feel something specific when I observe the summit of the “Jungfrau” with a telescope.

Yet by no means has one climbed the mountain; that is a completely different matter.

So we are in that state that we have described: first we observe and gain an inkling of our wholeness.

The ancient philosophers also observed the same thing, hence this symbol is in the center of the entire symbol series and is by no means the peak experience.

(7) & (8) How can this intuition be brought into reality?

This led to the realization of a new separation (division) under the symbolism of moon and sun, and now it is a question of how the perception of the possibility of a wholeness can be carried over into reality.

For this purpose further levels were formulated according to experience, with one portrayed as moon and the other as sun.

In hermetic philosophy the symbol of the moon coincides with the albedo (whitening) and the sun with rubedo (reddening).

These colors are the classical alchemical colors. What does moon mean? What about sun? Firstly we know: moon is the silver, sun is the gold.

The two are to be united with each other. The moon is doubtless the feminine, the sun doubtless the masculine.

This is not my interpretation, this is the text: the sun is called vir rubidus (the red man), the moon is called femina alba (the white woman).

The feminine refers psychologically to the other, non-masculine side of the man.

There we must distinguish:

Conscious Unconscious

Personal Unconscious ♂ ♂ (Shadow)

Collective

unconscious

♂ ♀ (Anima)

The shadow that one casts has one's own gender.

Alongside this division, however, there is a further division. Here, one has a feminine figure in the unconscious.

This is to some degree one storey deeper.

It is the unknown dark qualities of which one unfortunately is not conscious that one describes as the shadow.

Everything that comes to the light has this shadow.

It is what one detects in another when one has a thorough debate with them, which speaks of one's own character. In such a conversation, a feminine side need not necessarily make an appearance.

That shows up only with more vehement emotions.

Here a peculiar change of personality constellates, which one can hardly better describe than as a change of gender.

With women, a masculine animus appears, with men it is a feminine anima.

These two personality types reflect a contrasexual personality, namely a behavior like that of a man in a woman and the opposite in a

man.

Now one sees that in the man something like this breaks through in the form of his aroused feelings, of his disposition.

“If a man wakes one morning with worries and feels heavy and depressed, then this is his hui soul, his feminine side,” as a Chinese text says.

He’s in a bad mood and doesn’t know why. For the woman it is reversed.

In this sense women don’t have any moods; they have thoughts.

Something in her has been thought, and then that becomes the source of her bad mood.

For example, the man said something or other six weeks ago. What did he mean? And out of this develops her bad mood.

If one asks the man: what sort of bad mood are you in today?

Then he says: I’m not in a bad mood. And if you press further, then he will become hysterical with outrageous logic.

And if then the woman also thinks logically, i.e., she gets into her animus, then there is the most marvelous thunderous weather that you can ever imagine.

Whipped up like two fighting cocks, these two people would preferably jump down each other’s throats.

You only have to put a man out of his stride so that he gets into a bad state, then you can bet that he will get into this feminine argumentative state.

And with a woman, you only have to make an ambiguous remark, ambiguous not in a malevolent sense, simply to say something that

allows for two interpretations.

Then philosophizing, arguing, and logicizing kick off.

Then comes a discussion in which the masculine in the woman comes to the fore.

One sees this in the course of the lifespan. With increasing age, men tend to become milder.

They show a certain feminine trait for mildness and goodness.

Some older ladies, on the other hand—present company excluded of course—develop facial hair, deeper voices and—one might

rightly assume but I have had no experience of this—also very forceful arguments.

In regular people one can frequently observe this.

If a man aged forty-five to fifty has had a few too many pints, his wife takes on the running of the everyday business, becomes the breadwinner, etc.

He only carries the bucket around, and pushes the broom. This is an age-old changeover.

The medieval philosophers said that every man carries his Eve hidden within him.

Now we encounter precisely this psychological peculiarity in this confrontation of sun and moon.

Alchemy says that the work should be undertaken in the shadow of the sun. That is the moon.

The work must be done out of the sun and the moon, which psychologically means that consciousness and unconscious are yet to be combined.

We were of the opinion that they were already combined, but that supposition is merely an intuition.

That is not effective, not yet brought together, since it is not reality. So at this point, the work is not yet complete.

If the masculine conscious is not yet combined with the feminine unconscious, a composition must be completed, the coniunctio.

It is an interesting fact that many medieval philosophers are very unclear about the nature of the coniunctio.

Many of them need it for the unification of sun and moon. Some use the expression in order to demonstrate the synthesis of the quaternity.

These thinkers too have experienced the composition of masculine and feminine in the course of their work.

Why is the act of synthesis not completed through perception alone?

It is as if the connection of the conscious with the unconscious personality is not yet complete.

One can say that the man and his shadow are already combined but not yet the man and his deeper unconscious.

The reason for this is that the unconscious is always projected.

Hence the feminine in the man is split off and projected onto a woman.

Through this process, we do not yet have any insight into the deeper things.

Because of it no man thinks that he has anything feminine within him, and the same is correspondingly true for the woman.

For it is the ambition of the man to be a whole man and for the woman to be a real woman.

But when you consider that only the majority of masculine genes anatomically differentiates the man, then where are the feminine genes?

They too are also in the masculine organism.

So both are present in both. Yet this is not recognized.

And since women are always available, he projects his anima onto the woman. That's why he says to her: "What's the matter? What's the

matter with you?" "Yes it's you!"

It is immediately carried over into the other. That's the projection no one escapes.

And that's why the combination of masculine and feminine is so difficult.

The man cannot meet the other part of himself because it is always projected into the object.

A man will admit all his faults to you after all: "Well, that's just how I am."

But that he is moody, feminine, mostly a bit hysterical—that he cannot admit, it's always attributed to his wife.

In consequence, the combination of masculine and feminine is a particular difficulty.

For this to happen the feminine must first be released from the projection. Otherwise it cannot be combined.

A man cannot combine it by marrying his feminine.

There are such cases: he knows at first sight that she's the right one, he marries her, and then it doesn't work out because it was just his projections.

Goethe gave voice to this in his poem to Charlotte von Stein: "From an old existence we were sharing? You're the wife, the sister I forgot?"

One has this primal kinship only with one's own feminine, which the man projects into every active love story.

By virtue of this status every man accepts that his wife naturally shares his state.

There are people who have been married for thirty years but who have not yet seen each other as each really is, only ever through the lens of the anima or the animus.

So obstinate are these projections.

So if an inner combination is ever to happen at all, this projection must be withdrawn, i.e., one must know that everything that one has until now attributed to the object is in oneself and in a form that is very difficult to see. Only when this process is completed can a man possibly accept his feminine side.

This process absolutely cannot happen outside analytical psychology. You may seek it in vain in a handbook of logic or pedagogy.

There it is assumed that one knows everything about oneself.

But we really ought to know that a quite substantial part of our personality regularly

lives in unconscious projection.

This enormous task today is entrusted to the specialists. What I'm describing to you is not generally known.

So I would like to give you an understanding of this psychological insight. which the ancients already had in the Middle Ages, and in India, and also the Chinese.

But it was not known to us. For us it is only the specialists who possess this knowledge again.

(9) & (10) This crystallization of the feminine out of projections is described in alchemy as extractio. An extraction, a withdrawal is made.

The feminine is sort of reconstituted.

A woman is made: in alchemy the femina alba (white woman), the anima or soror mystica, in the Tantric text in the form of the yoni.

These extracts of both the masculine and of the feminine are put together, and out of this emerges a true wholeness. Carl Jung, Psychology and Yoga Meditation, Page 198-207

1. https://smile.amazon.com/Psychology-Yoga-Meditation-Delivered-Foundation/dp/0691206589/ref=sr_1_3?crid=15TVMM6DJN2FR&dchild=1&keywords=psychology+of+yoga+and+me

The "Phallus" in The Black Books (2021-10-08 05:39)

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[1]Black Books

I bind the Above with the Below. I bind God and animal. Something in me is part animal, something part God, and a third part human. Below you serpent, within you man, and above you

God. Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space. Jung's Soul, The Black Books, Vol. V, Page 270

You are ignorant of the power of matter, just as you know nothing of human power, not even your own.

Matter is the counterpole to God. God lures the phallus out of himself. Yes, he lures matter out of the devilish void, which is God himself. Carl Jung, The Black Books, Vol. V, Page 269

You know that the power of the phallus is great. Did you ever doubt it?

Then know that the power of matter is even greater.

The earth is more powerful than the phallus, he is the transient son, she is the age-old mother.

The hardest, most imperishable matter is the best. It needs to be built into this matter. Carl Jung, The Black Books, Vol. V, Page 269

The phallus is not the foundation but the summit of a building, of a church that still lies sunken, like a tower erected over a dome.\

We need this church since we can live in it with you and take part in your life. You have excluded us to your own detriment.

Hence for you the phallus is the first sign of the church in which you hope for community with the living? Speak, why do you hesitate? Jung's Soul, The Black Books, Vol. V, Page 244

"Brimo, the old one-which is how it begins.

The one who bore the son, the towering phallus, who grew out of her shame and strove after the shame of the heavenly wife, who arches over earth.

Because she lies above the son, enveloping him above and below.

The head of the phallus reaches down to her lower parts, but her bliss radiates beyond her head into the spaces, higher than the head of phallus can reach, the blind one, the worm.

She bears and raises him. Carl Jung, The Black Books, Vol. V, Page 245-246

Spirituality conceives and embraces. It is womanlike and therefore we call it mater coelestis, the heavenly mother.

Sexuality engenders and creates. It is manlike, and therefore we call it phallus, the earthly father. Carl Jung, The Black Books, Vol. VI, Page 223-224

Man and woman become devils become to each other if they do not separate their spiritual ways, for the essence of creation is differentiation. Carl Jung, The Black Books, Vol. VI, Page 224

For the mother and the Phallus are superhuman daimons that reveal the world of the Gods.

They affect us more than the Gods since they are very closely akin to our essence. Carl Jung, The Black Books, Vol. VI, Page 224

The mother is the grail.

The phallus is the spear. Carl Jung, The Black Books, Vol. VI, Page 224

If your community is not under the sign of the mother, it is under the sign of the Phallus.

Absence of community is suffering and sickness.

Community in everything is dismemberment and dissolution. Carl Jung, The Black Books, Vol. VI, Page 225

In community we go to the source, which is the mother.

In singleness we go to the future, which is the engendering phallus. Carl Jung, The Black Books, Vol. VI, Page 226

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2SD66VXJ39W69&dchild=1&keywords=jung+black+books&qid=1607246901&sprefix=jun

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22 June 1932 Visions Seminar Lecture VII (2021-10-09 03:22)

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I did not finish answering Miss Hannah’s question last time.

It was a very general question concerning the individual psychological development,

yet it has to do with the things we are continually dealing with, and particularly now-the last vision with the symbol of the crucifixion contains this problem.

I will repeat that part of the question: "The same idea seems to be expressed in the crucifixion of the ego. Only somehow it gives me a queer, lopsided feeling that the human being should have to take up and accept every thread of his personal fate in order to lose it in a wholly impersonal, universally valid fate, as if one opposite had triumphed after all."

You see, the question is whether our present life might be quite futile in a way, and only serve the impersonal end of our being, everything personal devoured by an impersonal goal.

As long as you are living mainly the personal life, then sure enough your immediate goal is to assimilate everything that is personal and to live it as well as you can.

To dream of having any impersonal life or fate would be like discussing the life of the last human beings on earth, or the fate of the earth when the sun gets cold, which is so far out of our reach that it is hardly worthwhile speculating about it-it would be no

more than a possibly interesting conversation.

Yet many people are just in that period of life when the question of the impersonal life becomes urgent, and if they are not aware of it, they become neurotic without knowing why.

As soon as they understand that peculiar kind of psychology growing within them, they get out of the dissociation, which is caused by the non understanding of a new way of living.

The impersonal life begins to grow first in the unconscious, and it slowly undermines the personal life, complicates it or makes it unsatisfactory, and the more one hesitates to understand and accept it, the more one becomes neurotic.

When, however, one is beyond the personal, when one foot is, as it were, in another type of living, the aim of such a life can be discussed with more intelligence and with a better result.

Then one knows by experience that the impersonal life is more satisfactory, and one no longer has that lopsided feeling.

Of course, if there is still a lot of personal stuff to be digested, things that have not come off yet and which ought to be tackled, one will feel complete only in the personal pursuit.

But the moment they are accomplished, and the impersonal life begins to stir, one understands that the personal life has been a mere preparation for the impersonal living; then

the impersonal life assimilates the personal life, as if integrating it into a wider or more differentiated consciousness.

So this question must be asked out of a condition in which the personal life has not been accomplished to such an extent that the impersonal life would make sense.

The impersonal life is just as self-evident and as satisfactory and reasonable when one has accomplished enough on the personal side.

Of course, it is unavoidable that we should speak of problems which are not necessarily the personal problems of every member of the seminar; you are on very different levels, at very different stages.

But we must discuss the whole of human life, as far as we know it, so we cannot avoid talking of the psychology which belongs to a time of life that some of you have not yet reached.

If we discuss the problems of childhood, you are no longer there-at least not altogether!-and if we discuss the problems of people who have lived a full life for fifty or sixty years, you are not yet there, so naturally you cannot feel it, it is strange to you.

It is quite futile to talk to young people of the psychology of the afternoon of life; one can only say: "Wait until you are forty and then you will see how it feels."

One must occasionally paint a picture of life which is ahead of you, though to speak of it as a goal seems to you strange and awful.

You must not forget that this picture of a life is not to be imitated or assimilated now; you have to live through all those years of life that lead up to it, to assimilate all the stages in between.

When you are there, you will be up to it. It is as if I were telling you the story of people who · were climbing Mount Everest.

Naturally you say: "But that is awful, then we ought to be already supplied with oxygen."

Of course it would be perfectly ridiculous to wear masks and go about with icepicks and oxygen apparatus, because you do not need them now; even if you plan to make such an ascent, you have to store them away until you have reached the level of seven thousand meters at least.

Now here are questions from Mrs. Case.

The first one is: "Will you please say a word about that intensification of consciousness which you call individuation?"

First of all, individuation is not an intensification of consciousness, it is very much more.

For you must have the consciousness of something before it can be intensified, and that means experience, life lived.

You can only be really conscious of things which you have experienced, so individuation must be understood as life.

Only life integrates, only life and what we do in life makes the individual appear.

You cannot individuate, for instance, by locking yourself up in a cell, you can only individuate in your concrete life, you appear in your deed; there you can individuate and nowhere else.

Real consciousness can only be based upon life, upon things experienced, but talking about these things is just air.

It is a sort of conscious understanding, but it is not individuation. Individuation is the accomplishment through life.

For instance, say a cell begins to divide itself and to differentiate and develop into a certain plant or a certain animal; that is the process of individuation.

It is that one becomes what one is, that one accomplishes one's destiny, all the determinations that are given in the form of the germ; it is the unfolding of the germ and becoming the primitive pattern that one was born with.

Another question is: "Should we consider it as a preparation for a hypothetical life after death, an end in itself (insofar as life on earth is concerned)?"

Individuation is not to be considered as a preparation.

Individuation is the law of your life, life in every stage is it, and it is not to be understood as a preparation.

Life is an eternal cycle, it is in every moment-there are always people dying or being born and people living.

So one really could not say that individuation was a preparation, it is also the real end; it is both the beginning and the end of life, it is the process of life itself.

To consider life as a preparation for a hypothetical life after death would mean that life was nothing in itself, that the life after death was the real thing, which is perfectly preposterous.

If there is a life after death, that is included in this life; then the life after death would be again a mere preparation for the life here on earth, it would belong in that cycle.

The idea that life begins with the birth of a child and ends at the death of the individual describes the complete biological cycle.

But it makes no difference whether one includes the forty nine days of the Bardo, the

interregnum in death as the Lamas believe several centuries or several thousand years of timelessness and then the return again-that makes no difference, it is an eternal static fact, it is the real condition of life; everything that lives is individual, otherwise it does not exist at all.

So it means the condition of the individual that is in the state of being born, in the state of dying, in the state of living, in the state of not being even-the state of death.

Mr. Allemann: Is not individuation, in our sense of the word here, rather living life consciously? A plant individuates but it lives unconsciously.

Dr: Jung: That is our form of individuation.

A plant that is meant to produce a flower is not individuated if it does not produce a flower, it must fulfill the cycle; and the man that does not develop consciousness is not individuated, because consciousness is his flower, it is his life, it belongs to our process of individuation that we shall become conscious.

You see, all that a man does, whatever he attempts, means his individuation,

it is an accomplishment, a fulfillment of his possibilities; and one of his foremost possibilities is the attainment of consciousness.

That really makes him man: to man, life should be conscious.

Mrs. Sigg: Referring to Miss Hannah's question, is it not true that at some times one feels the impersonal life to be very strong and at another time one has the feeling of being crucified in the body? And the same with individuation, sometimes in life, one has a greater consciousness, and at other times it is a narrower one.

Dr: Jung: Those are natural oscillations in the process of life that have nothing to do with that very fundamental question of what individuation is.

Of course one is sometimes more conscious than at other times.

Here is another question: "Is it simply the natural course of development of living beings which leads toward an ultimate goal beyond human understanding?"

We have answered that question practically.

The course of development leads to the fulfillment of the cycle, and the cycle consists of phases which we probably don't understand.

Take that part of the cycle which seems conscious to us, life from birth to death; it seems to be so banal and so simple, yet we understand very little of it.

We have not the faintest idea what life is, or how life and consciousness come to pass.

So it is not only the ultimate goal that is beyond human understanding, it is life itself and we ourselves.

You see, this question is biased-the idea that we are sort of preparatory or provisional living beings-because it is asked out of a Christian mentality.

The result is that one neglects the personal life as it is.

One is always looking forward, the pleasure is always in anticipation, and in the meantime one lives the provisional life; that is Happy Neurosis Island, where the great thing is still ahead.

But the great thing is here and now, this is the eternal moment, and if you do not realize it, you will have missed the best part of life.

You will have missed the realization that you are the carrier of a life contained between the poles of an unimaginable future and an unimaginably remote past.

Millions of years and untold millions of ancestors have worked up to this moment.

Anything that is past is no longer reality, anything that is ahead is not yet reality, reality is now.

To look at life as a mere preparation for things to come is like not enjoying your meal

while it is hot. That is really the disease of our time.

Everybody is chiefly concerned about the future.

One admits that things are now in very bad shape, so all the more one tries to jump out of them, and therefore they never improve.

One should take each moment as the eternal moment, as if nothing were ever going to change, not anticipating a faraway future.

For the future always grows out of that which is, and it cannot be sound if it grows in morbid soil; if we are morbid and don’t feel this here and now, we shall naturally build up a sickly future.

We have seen that illustrated in actual historical conditions; conditions are so unsatisfactory at present because everybody has lived in anticipation of something to

come, one always expected the golden age, so things got worse and worse.

Therefore in our psychology, in the life of the individual, it is of the greatest importance that we never think of the situation as merely now, with the hope of something coming in the future.

You may be sure it will never come when you think like that.

You must live life in such a spirit that you make in every moment the best of the possibilities.

Otherwise it is like saying, "Yes, the potatoes we planted were very bad, we did not take care of them, but next year they will be better."

Of course, they will be just as bad as this year.

Still another question is: "Or is there a third possibility, namely, that the individual may effect a reunion, this time on the conscious level, with the totality of nature from which he was temporarily abstracted?"

Well, that is perfectly true, individuation is the fulfillment of the law of life; one is then quite naturally in union with the laws of the universe.

That is expressed in the idea of Tao, and it is on the conscious level if it is a matter of the human individual; such a consciousness naturally is in accord with the totality of nature.

So if one is allowed to speak of complete individuation at all, I should say that it would be a conscious experience of the totality of nature.

But such a thing is only possible if the individual in every moment of existence fulfills his complete being, lives the primitive pattern, fulfills all the expectations that he was originally born with.

Naturally one would be abstracted from that universal consciousness through any attempt at a provisional life, for the moment one looks ahead one neglects what is here.

The provisional life is a mutilated existence, it is only half a life, giving absolutely no chance of fulfillment, which is the only guarantee for a consciousness that is in harmony with the totality of nature.

Only when you behave exactly as you are meant to behave are you the friend and the brother of all living things; then you are right in your place, and then you suddenly understand that everything else is in its place.

That is the experience which old China called Tao, but that is a very mystical concept.

One realizes how rare, how almost impossible such an experience is, because it is linked up with the completeness of experience in every stage of life.

The experience of Tao can happen at any time.

If you are in the psychology of the first part of life-it is not necessarily a matter of

years-if you fulfill the personal ends of your existence and it is the right moment, you may have such an experience.

For it is quite understood that a young animal still in the process of maturation is just as much a fulfillment of the totality of nature as one that is dying, who, if dying properly, is also fulfilling life because the idea of life includes death, it is a cycle.

There is the same possibility at any moment of life.

You probably experienced Tao when you were a child, when you woke up in your little bed in the morning with the sun shining into your room.

That would be an experience of Tao inasmuch as your parents had not twisted you.

But it is quite possible that your parents put dirt on your nose, and then, even as a child, you could only experience a twisted feeling.

Or you might experience it at fifteen or twenty if you fulfill your own personal and individual expectations which are then valid.

And you can experience the same when you are fading away, dying, if you do it properly, as that fulfillment which is in accordance with the laws of nature.

Just that is demanded and nothing else.

Many people have never in their whole lives felt such a natural fulfillment because they were completely twisted.

But they would experience it in the moment when they were able to liberate themselves from the twist-in that moment they would experience Tao.

Now we will continue our visions.

You remember we stopped at the scene of that crucified woman, whose breast was pierced by the staff.

Our patient says: "I drew the staff forth from the breast of the woman."

You are aware of the extraordinary likeness here to the Christian mystery, the spear of Longinus piercing the side of Christ.

And Odin was hanging on the tree for nine nights pierced by the spear.

The wound instantly healed and the woman arose. I said: "Why has this happened to you?"

The woman answered: "Too long have I fructified the earth."

What do you think of this passage?

There is a Christian analogy, though it is not to be taken too literally.

Dr. Reichstein: The resurrection.

Dr. Jung: Yes, the spear is withdrawn from the wound.

Christ was dead, he was buried, and then came the resurrection.

This suggests a sort of abbreviated resurrection, the three days in the grave in a moment.

We must discuss the Christian symbolism because it is in our blood; we have

always taken it for granted and never thought it could be psychologically symbolical.

Dr. Riechstein: It is a kind of transformation; something dies and out comes the new.

Frau Durler: It is a reward of sacrifice.

Dr. Jung: Sure enough, a sacrifice is always done with the idea of a reward.

But the idea here is that individuation means intense suffering, life itself leads into crucifixion; in other words, into complete unfolding.

You see, the unfolding symbolized by the cross is the unfolding of the four functions, it is the unfolding of the golden flower.

That is expressed in a very beautiful form, but it may also be expressed in the very negative form of intense suffering.

On the one side almost superhuman joy, complete fulfillment; yet in the very moment of fulfillment, there is the deepest pain, as if one were pierced by the spear.

It is a moment of the intensest life, yet also a moment of most intense pain, of despair.

It is difficult to explain such things, but if you have experienced anything of the sort, I need say nothing further.

I might talk volumes about it otherwise and you would not understand because it cannot be conveyed by words, it is a definite experience.

Perhaps I can explain it approximately, however.

Try to remember a moment in your life of complete joy, and then put it outside of yourself, go all around it, look at it from all sides, and try to see whether there was not intense pain in it too.

Usually one assumes, "Now this is marvellous," and then it belongs to the marvellous

things which have no sting, apparently you have removed the sting.

One has a drawer for the painful things, and another drawer is for the marvellous

things, one tries to keep them separate.

But if you have observed it correctly, as it happens in real life, in actual fulfillment, you will have seen and felt the sting.

I will tell you a case.

A young man of twenty, who was in camp near a lake, was just starting out sailing.

It was a most beautiful morning and, as he went on board his boat, he shouted to his friends on the shore: "This is the most beautiful moment of my life!"-and dropped dead inthe water.

They instantly got his body up, but he was already dead.

It was a thymus death; if the thymus gland remains active too long, such people die in early youth for no apparent reason, as if struck by lightning.

The moment of supreme joy in life covered the sting of death, there was death in it.

That was quite obvious, everybody could see it.

Whether he himself knew it I don't know; perhaps he only knew joy, only noticed the intense beauty of the moment, but the others could see that it was death.

A more usual example is that when people are conscious of a great feeling of life, the next night they have a fever; it is a forerunner well known to doctors that comes before an illness, sometimes a very grave illness.

These are very obvious examples, and the more subtle they are, the more difficult they are to grasp.

For in a moment of supreme fulfillment, one is so fascinated by the beautiful side of the experience that one fails to notice that it has a tragic side; naturally one hates to see it.

When people cannot defend themselves against such an insight into the dark side of their experience, they sometimes complain that they are abnormal, they think it is their neurosis which makes them feel the deep tragedy of such a moment.

But I say: "No, that is perfectly normal, you have observed the truth."

So little is known about the truth of life.

Everything one knows of life and of mental states is so falsified that even people who have observed the fact think they must be wrong; but it is the truth.

So just the moment before-in the vision of the woman rising from the waters-our patient was rising out of the unconscious, out of chaos, out of the labor pains of birth, into a supreme moment of intense life, holding the great treasure in her hand.

This is the marvellous side of the experience.

Then instantly she finds herself crucified on the ground, not in heaven but on earth, and pierced by the spear.

Star-like she rises to heaven and then she is pierced by the very same star and is lying in torment on the ground.

What is the most supreme experience to one part of the personality is the most terrible destruction to another part; the spiritual beauty kills the beauty of the life of the earth, and the beauty of the earth kills the spirit.

This is an eternal truth.

So naturally our patient would not be able to unite these opposites at once, it is

difficult to grasp such a paradox, it is too painfully contradictory; the idea that the supreme good is also the supreme evil hurts one so much that one cannot conceive of it, yet it is absolutely true.

Not very long ago I talked with a very original person (she is not here) who is developing, not under my influence, but all by herself.

She is going through very strange spiritual experiences-she is really a borderline

case-and she said to me: "Thinking about God so much is beautiful but there is something terrible about it; when I experience the vision of God, I suddenly have to ask myself, can he not, or will he not?"

That is, can he not make life perfect or make man happy? Can it be that he is quite inefficient?

You see, she has had really remarkable mystical experiences, and at the same time there is the horrible sting of the thought: "Is God perhaps the devil too?"

Now that is really painful only as long as her consciousness is not detached enough to see the two extremes at the same time.

But in order to do that, she must be able to stand the pain of the paradox in herself, to see the extremes in herself at the same time.

Now our patient asks herself, that other woman as she rose from the ground: "Why has this happened to you?" and the answer was: "Too long have I fructified the earth."

How do you explain that? To fructify a thing would mean what?

Dr: Ott: It means to give libido to the earth.

Dr: Jung: Yes, and it would be the biological libido of the morning of life.

You see, the woman that is crucified has lived only the first part of life, and the other

aspect of herself is to live the second part.

The fructification of the earth expresses that biological type of merely personal life, and the other person in her, as we have often seen in the course of these visions, symbolizes the second part, the ultimate result, the impersonal form of life.

So when the crucified woman recognizes the fact that her time is over, she is overcome, and that is symbolized by the cross.

Why is that?

Do you know the symbology of Christ's crucifixion? When did the crucifixion take place?

Mrs. Crowley: At the spring point.

Dr: Jung: Yes, in the neighborhood of the vernal equinox, the sacrifice of the lamb takes place.

Now the lamb is really Aries, the little ram; the Greek word for lamb is t6 arnion, and that comes from the root word aren meaning the ram, so the arnion is the little lamb that was sacrificed at the spring point of the year, between 100 and 150 B.C., when Aries came to an end.

When the sun changed from the month of the Ram into the month of the Fishes, the lamb was sacrificed. Therefore Christ was called Ichthys, the fish.

Now this sacrifice at the spring point, the time of the vernal equinox, is symbolic, it is the time of the cross.

What is the vernal cross?

Dr: Ott: It is the time when the ecliptic crosses the equator.

Dr: Jung: Exactly, the spring point is just where the ecliptic crosses the equator.

That concept was already known to the old Babylonians; therefore the idea of the cross has often been associated with this astronomical feature.

The idea is rather too abstract, it is not quite satisfactory, yet when one realizes how much astrology went into the early symbology, one can hardly doubt it, it is most probable.

Like the relationship of John the Baptist to Christ. John the Baptist was born six months before Christ, which would be the time of the summer solstice, and John says of Christ: "He must grow but I must decrease."

So when the sun is in the summer solstice it must decrease, but when it is in the winter solstice, when Christ was born, it must increase.

That shows how much of astronomy and astrology has gone into these legends.

The cross, then, is the vernal sacrifice.

And of what did the vernal sacrifice consist in antiquity?

Dr. Ott: It was the time of the Passover.

Dr. Jung: Yes, and there were other parallels.

It was particularly the sacrifice des primeurs, the first fruits of the field, the first vegetables, the first lambs and other young animals, and so on.

And the first-born son, Christ the Son of God, is also sacrificed at the time of the vernal equinox.

This idea of youth being sacrificed was called in Rome the ver sacrum, the sacred spring.

What does that symbolize? Why should youth be sacrificed then? Or why should it be sacrificed at all?

Mrs. Crowley: It is still connected with the astrological situation.

Dr. Jung: That was projected. These sacrifices took place much earlier than the astrological projection.

Dr. Ott: Was it not a guarantee of the future, a sort of propitiatory sacrifice?

Dr. Jung: Yes, you could say the best things of the moment were sacrificed in order to propitiate the gods of the future, to ensure a fertile continuation of the year.

Dr. Reichstein: The vision says she has too long fructified the earth. Here the point is reached where whatever is killed or sacrificed must not be for the earth but for the gods.

Dr. Jung: Yes, it has the value of the vernal sacrifice, it is spring when the new thing is born.

That woman rising from the waves symbolizes the birth of a new existence, a new part of life, and at the same time it is the death of what has been before.

And the death is a sort of sacrifice in that it should be a voluntary death.

Therefore in the Christian symbolism, Christ’s death is voluntary, a self-sacrifice.

So there are many reasons why the symbolism in the vision is a close analogy to the Christian idea of sacrifice, and it is also a most natural occurrence as the vernal sacrifice

of antiquity.

From these associations one gets the picture of a thing that is most natural, most antique and pagan, and at the same time most Christian.

It shows that even if one tries to get away from such ideas, one is led back to them quite naturally, because it is the way of nature.

I must repeat that word of Goethe which I have quoted occasionally: Die Natur verlangt einen Tod, nature demands a death.

It is a necessity that things go that way.

So when our patient consciously and voluntarily fulfills that law, she is in tune with the natural law.

It means psychologically that she has now arrived at the moment when the first part of life definitely comes to an end, and therefore she has to make it a conscious and voluntary sacrifice.

That is past and a new period now begins.

Through such an insight and such a decision she produces the resurrection of that woman who was crucified.

For the sacrifice does not mean that the life of the body should be killed forever, that it never should return, it is meant only as a transformation.

This idea is also indicated, or alluded to at least, in the Christian dogma of the resurrection of the body; the body must be mortified in the sacrifice, yet in the resurrection of the body is the idea that the body itself will return.

Christ was buried, his body was a corpse, but it rose from the dead and left nothing in the grave; his body was never dead, it was alive, he came back with his body.

That led to the dogma of the complete resurrection of man, and if you meditate upon that Christian symbol, you naturally come to the conclusion that it anticipated a future

point of view, with emphasis upon the importance of the body.

There comes a time when you say: enough of that mortification, that neglect and despising of the body, it has to be sacrificed in the vernal equinox, but it must return, it must continue to play its role.

So the sacrifice of the psychology of the first part of your life does not mean that hereafter you exclude the body and its psychology, but rather, you continue it in a new form, with a different conception. It no longer has the same purpose, but it nevertheless must and will live.

If you continue the sacrificial psychology, you pay no attention to it, or you try to forget it, and then you always suffer from a dissociation.

But if the recognition is made that the body is now healed, that it is really like the wound of Amfortas, you are at one with it.

And now something quite peculiar happens: Then she walked away through the deserted

streets, and I wandered through the city leading the horse and holding the staff, on the end of which was the golden star.

You see, they both do the same thing, but the woman who arrived at the white city on the white horse holds the spear that wounded the other one.

We never know what becomes of the other woman, she walks away like an empty shadow.

One would expect that the two forms would become one, and that she would live in her renewed body, but nothing of the kind happens here; the two separate apparently, and the one with the white horse takes the star, the symbol of individuation, and leading the horse, she goes her own way.

With that this series of visions comes to an end, and we are left in doubt as to what has happened to her shadow, to her poor body. What would you expect after this?

Mrs. Crowley: It seems like a dissociation.

Dr. Jung: Yes, everything apparently led up to a union, but the result is a dissociation.

Now what is the historical analogy? Christ's body became whole and sound, but then what happened?

Dr. Reichstein: People only saw the spirit of the thing.

Dr. Jung: Exactly. They just took the staff with the star and walked on, leaving the body behind.

There was no resurrection of the body.

The first attempt at that began in the Renaissance, there it appeared in marvellous beauty again, the antique ideal.

But it lasted only a little over a century, and then that came to an end.

So history repeated itself; the idea of the resurrection of the body was too symbolical, too advanced, people were still not capable of accepting it.

There are traces in the New Testament of an entirely different point of view from that of later Christianity; in certain passages by St. Paul there is an indubitable recognition

of the resurrection of the body.

But that was too early, people could not stand it.

To teach the complete sacrifice of the body and its desires, and then that it should be accepted again, was too much; the yea and the nay were too close, the one or the other would not have been real.

Therefore the body had to be sacrificed for many centuries until this thing was really understood.

After fifteen hundred years it seemed possible to consider it again, but it still proved to be too early, so it was covered up once more by the Reformation.

There are very intelligent historians who say that if only that man Luther had not been so serious about the whole business, the Popes would have led Christianity back into the most wonderful renaissance of antiquity.

Sure enough, Alexander VJ3 was on his

way to it, he did his level best to go right back to the Roman Caesars, but unfortunately that northern monk threw a stone into his honorable attempt.

But Luther or not, there would have been a reaction against it, it was still too early.

So no wonder, when our patient is faced with the difficulty of solving this secular problem with her own private and modest means, that she is still stopped by the same snag; she lets the body wander off, and turns away, holding onto the staff with the star.

Now before we begin the next fantasy, I should like to know what you expect to happen now.

There must be a certain reaction, as it happened historically, that when the resurrection of the body became something like a living truth in the time of the Renaissance, it was followed by the spiritual reaction of Protestantism which forced the Catholic church to

reform.

And since the Tridentum, the Catholic church has become more or less petrified in dogmatism, it has never been able to recover from the shock of that great dissension.

Mind you, with the Reformation, the best forces went out of the Catholic church.

So naturally since the living spirit is in Protestantism, the Catholic church is no longer

burdened with that problem of the resurrection of the body.

But the Protestants are, it is up to them-what they will do about it.

If you want to see something of the resurrection of the body look at our times.

It is amazing.

One visit to the Strandbad will do!

Now what may we expect in this case?

Mrs. Sawyer: I think she will go into the black city.

Dr. Reichstein: A collective situation might come again. Perhaps she will go into a town where she has to meet people.

Dr. Ott: Could not an animal or something Dionysian appear again?

Dr. Jung: That is quite possible.

As after the Catholic ideal of the complete mortification of the body in the early Middle Ages, the satyrs and nymphs came to life in the Renaissance.

Now we shall see.

She says: I beheld a man sitting under a tree playing a long flute. His eyes were turned inwards so that only the whites showed. His face was long and thin, the skin tightly drawn. He seemed to be suffering.

Who is that?

Answer: Pan.

Dr. Jung: But Pan looks exceedingly ill.

Having been treated to a Christian monastery, Pan is thin, his skin is tightly drawn over his bones and he is suffering.

So if this is Pan, he is not in good shape, he is a bit mangy, he obviously has had a very bad time.

This is the idea of the neglected body, of course; Pan always represents the life of the body and of natural things, trees and animals and so on.

But his face has grown very long in the meantime.

What would you assume would now happen to old suffering Pan, baptized and domesticated and starving, playing his flute under the tree?

Something must happen to get him out of his misery. One might find something to cure him. What does he miss?

Answer: The earth.

Dr. Jung: Well, he has the earth still and the tree, but he misses something else.

Dr. Ott: A nymph.

Dr. Jung: That is perfectly true, though he would not know what to do with a nymph in his actual state.

While he played a leopard leapt down from the tree and seizing the flute in his mouth climbed up to the topmost branches.

The man fell over dead.

So there was nothing to be done with him, he was at the end of his rope, and an animal now takes his place.

You see, that was the old animus that was no good any longer, and he is now replaced by a downright leopard

which is ever so much more efficient.

It is of course perfectly ridiculous that the leopard should seize the flute instead of the man, but probably Pan was so dried up that the leopard wouldn't have been able to get his teeth into him.

Now, that he seized the flute points to what?

Mrs. Sigg: It points to the fact that the leopard is really god.

Dr. Jung: Yes, Dionysus himself.

She says: The leopard played a loud note on the flute. (This has immediately a most enchanting effect on the whole of nature.) The sky became dark with many birds that flew towards the tree. (Really a Dionysus Orpheus miracle.) And the birds called out: "Behold he cometh." (The greeting to the god.) I saw a man walking toward the tree. His

robe was dark blue, his face was very beautiful. He said: "I have heard my own voice speaking to me." The leopard dropped the flute at his feet. The man picked it up and walked away.

What do you think of this man in his blue robe who was so very beautiful?

Dr. Ott: I think he sounds too spiritual for the situation.

Dr. Jung: Well, the leopard was simply the first form of the new animus, the animus in animal disguise; that was a were-leopard, which is shown in the fact that he played the flute.

So we could expect another animus to follow, and here he is.

The man in the blue robe says: "I have heard my own voice speaking to me," meaning the note of the flute, and in that moment the leopard dropped the flute and left the music to the newcomer, who is obviously an antique god. Therefore the birds were singing: "Behold, he cometh."

The man now takes the flute, showing that he has something of the quality of Dionysus, though the blue robe points to a rather more spiritual quality.

Mr: Baumann: Is he not Orpheus?

Dr: Jung: Yes, it might be Orpheus, who would be a more spiritual figure. Yet he is a parallel to Dionysus.

Orpheus is the psychopompos par excellence.

Now where would he be going?

Mrs. Fierz: Could he not find that other woman?

Dr: Jung: Not so quickly, for a great problem has to be settled first.

Mrs. Baynes: He is going to a temple.

Dr: Jung: Right, but what kind of temple?

Mrs. Baynes: A pagan temple.

Dr: Jung: No, Christian.

She says: He came to a great cathedral which he entered. It was empty save for a black hooded figure kneeling before the altar. The man approached this figure and beheld-

What do you think he beheld?

One would say the woman, but not at all, he beheld a skeleton.

He, alive, enters the cathedral and finds before the altar a skeleton.

What does that mean?

Mrs. Crowley: Is it that same idea of sacrifice in another form? Is it the idea of the two opposites, life and death?

Dr: Jung: Yes, but what does it mean?

He finds only death in the cathedral.

Mrs. Baynes: Then he was really looking for the pagan temple after all.

Dr: Jung: Now just a minute, wait!

This is the psychopompos, the animus who anticipates the things to come, so he demonstrates to her that the Christian point of view is empty and dead.

Then raising the flute to his lips he blew a loud and savage note.

The walls of the cathedral crumbled and fell about him and nothing was left but the altar and the skeleton at his feet.

That is perfectly plain, it is like the walls of Jericho falling before the blast of Joshua's trumpets of rams' horns.

He took the cross from the altar and laid it on the skeleton.

Then he kicked over the altar and walked away.

The animus shows her in a very drastic way that this whole point of view has to be abolished.

But why must he demonstrate it by such a blasphemous action?

Mrs. Baynes: Because she still has that Christian attitude.

Dr: Jung: Exactly, and therefore she walked away from her own body. Carl Jung, Visions Seminar, Page 756-770

Carl Jung: Will the eternal marry the temporal?" (2021-10-09 04:37)

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THE
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[1]Black Books

Sunday/Monday.

In 1923, Jung gave a talk on “Psychological types” at the International Congress for Pedagogy in Montreux (CW 6).

Sometime in 1923, Jung made a painting that featured Philemon and other figures (The Art of C.G. Jung, cat. 66, p. 145), with the following inscription on the verso:

“We fear and we hope: will you sacrifice the laurel of eternity to the bridal expectant earth?

our feet stand in the void and are granted no beauty and fulfillment. will the promise be broken?

will the eternal marry the temporal?” (ibid., p. 147).

Jung gave the painting to Toni Wolff. The Black Books, Vol. VII, Page 223, fn 227

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=D7JE40QA5T3SDRD7Y6N6&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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27 November 1930, Visions Seminar, Lecture VII (2021-10-10 04:14)

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[1]Visions Seminar

27 November 1930, Visions Seminar, Lecture VII

Today we shall not lose time with theoretical explanations about the functions. We should continue our symbolic pursuits.

You remember that the first picture in the series of visions was the head of a ram in very intense, swift movement; the ram was charging and was suddenly stopped by the spear of an Indian thrust at his forehead.

The patient had in the beginning a series of eight visions which were entirely static fragments-and here for the first time we encounter movement, and a swift strong movement at that, denoting that energy has entered the images.

The static vision is always dead, it contains very little energy; if more energy enters, the images show independent, autonomous movement such as we see here.

That means tremendous progress because they then have a life of their own and will continue to develop.

As long as they are static they will almost certainly have no continuity; only occasionally would the patient catch a flash of life, a sort of snapshot.

But as soon as there is movement, there may be a continuous flow of images, developing into a logical sequence, and that naturally leads to the drama.

It is then more than an inconsistent flow of pictures; it shows a rise and a fall, complication and culmination-it is drama.

And as drama, it catches the individual, the individual is sucked in, as it were, and enters the game.

The patient herself will play the assigned role in the drama.

She will really be part of the mystery play, and she will be transformed.

As long as she is merely watching the images, she is detached; she is perhaps interested but it is not like playing an assigned role.

As one of the figures in the mystery play, she will be serving the drama, and she will then know a higher power, the power of the drama.

That was the idea of the antique drama, a sort of ritual which one could call a mystery of transformation; it seized upon the individual, or the individual assimilated it and became transformed.

It was like the mystery of transubstantiation.

Here at last movement takes place, and we must now interpret what that movement means.

We start in very much as we always do in analyzing dreams.

You remember that whenever we tackle a new dream we look back to the dreams before, or at least to the last dream, in order to get a sort of basis from which a judgment becomes possible.

But this is not a dream, this is a product that has come about in the waking condition, and therefore we deal with it somewhat differently.

We have to consider the admixture of consciousness.

We spoke last time of the fact that such a vision is a sort of halfway product of unconsciousness and consciousness.

The last dream was about the bull and the saint and the atmosphere of the war, and one sees no connection between that and this sequence of fantasies or images.

This is due to the fact that dreams really come from the unconscious sphere and are not due to any willed conscious impression, though there is always a certain amount of the atmosphere of consciousness in any dream; otherwise we could not be conscious of them.

We are never quite certain whether the dream we remember is as it actually was in the unconscious.

Just what a thing is in the unconscious we shall never know, but we can know something that is associated with consciousness.

So if anybody should advance the theory (and mind you, that theory has been advanced) that dreams are due to the interference of a remnant of consciousness and otherwise would not be at all, or that they are twisted by that interference of consciousness, I should say it might be so.

Nevertheless, that admixture of consciousness is very small in comparison with the consciousness in these images; therefore we may assume that dreams are really derived from contents which are much lower down than the contents of such a fantasy.

That dream of the bull and the saint refers to a problem which is far below-or beyond-the consciousness of the patient; it is an anticipation of thoughts which will come again in the mystery play, but very much later.

At this stage we cannot be at all sure where it has come from.

To find its starting point we have to go back to the ideas that are expressed in the static

visions, and those derive from dreams originally, the first thing being a development which took place in the unconscious.

Right in the beginning, there were dreams that prepared the first vision.

You remember the first vision was the peacock, and then came the symbol of the rising sun or the sun-man, the man with the halo.

The halo or nimbus expresses the sun-man, and therefore the Roman emperors were characterized by it.

But the saints are the real sons of the sun, they are crowned by the sun's rays.

In the Mithraic mysteries, for instance, the initiate was crowned as a sun god, he was made into Helios, into the sun god himself, and worshipped as such.

There were different degrees of initiation, and these were usually called by animal names, as the Christians were called the fishes in the net of the Lord, or the lambs in the flock of the Shepherd.

The followers of Artemis were called arktoi, the bears.

And the followers of Mithras were called soldiers and lions and also heliodromoi, which is a particularly interesting designation.

It means literally sun-runners; they were supposed to be sort of angels with halos and golden wings, symbolizing the flight of the sun through the heavens.

The Egyptian and Babylonian sun discs had wings in order to express the idea of the sun flying like a bird.

The sun-man in our patient's static vision derives from the peacock; the peacock is like the unfolding of the sun, the sunrise, and therefore it is a symbol of spring and resurrection.

All this is in a way an anticipation of things which are now going to happen; so under this aspect we may understand the first movement that shows in this new series of visions as spring or resurrection symbolism.

Where do we find the ram as a symbol of spring?

Dr. Baynes: The ram is the astrological sign of Aries.

Dr. Jung: Yes.

Now astrology may be quite unknown to your conscious mind, yet to your unconscious it is very intimately known; because the fundamental ideas of astrology, the signs of the zodiac, for instance, are projections onto the skies of our unconscious functioning.

Of course the constellations have nothing to do with our earthly whims.

It is surely not as that famous admirer of science, particularly astronomy, believed.

He said: "It is wonderful what the astronomers have discovered; they now know how heavy the planets are-how can they weigh them?-and they know of what chemical constituents the stars are made; but the most astonishing fact is that they even know the names of the stars."

Somehow they could ask the stars what their names were!

I wonder how the constellations could influence us in such a wonderful way, not realizing that we have unconsciously projected all those facts into them.

It has nothing to do with the stars.

The qualities of the different months of the year, in other words, the signs of the zodiac, are really the projections of our unconscious knowledge of time and the qualities of time.

It is as if there were profound knowledge in our unconscious, based merely upon unconscious experiences, that certain things originating at a certain time of the year have certain qualities; so by that empirical knowledge stored up in our unconscious, we are always more or less adjusted to the time.

We have plenty of evidence that we can judge things by the time when they originated.

A breeder of cats, for instance, will tell you that cats born in the spring are different from cats born in the fall.

And a connoisseur of antiquities will tell you that certain objects must date between 1420 and 1450, say; anything that originated then has the quality of that time.

An astrologer has merely a more detailed knowledge, he is able to tell you that a thing originated in such and such a month without any further knowledge of the qualities of the object.

He might be able to tell you that you were born when your sun was in such and such a position and when your moon was in such and such a position, simply from observation of your typical qualities.

That is an absolute fact.

Anything that has originated at a certain moment has the qualities of that moment, and it will retain those qualities for an indefinite length of time.

Hence arises the superstition that a ship built or launched at a certain moment has such and such a fate; if it is launched at an unfavorable moment, it has the unfavorable qualities of that moment.

Seamen are very careful to observe the attendant circumstances when a vessel is launched, to discover whether the moment is lucky or not.

There are all sorts of stories about unlucky vessels, like the Titanic, several misfortunes had befallen her before the last fatal disaster.

So spring is characterized by certain qualities expressed by Aries, the Ram.

Then the Bull is the next sign after Aries, so we could say Aries is more or less along the line of the Bull.

The Bull has always been looked upon as a symbol of fertility, the accomplished form of generative power, all nature bursting forth with an irresistible rush.

Aries is also a fertility symbol but smaller, only a beginning.

I explained in a former seminar that the different stages of religious dogma are based upon astrology.

The time of the sacrifice of the bull god was about 2,150 years before the Christian God, the length of one platonic month.

And the end of Aries was reached about the time of the birth of Jesus, a very uncertain date, perhaps 100 B.C.

That is the lamb sacrifice; Christ is the lamb of God and represented as such in early catacomb pictures.

There he is even depicted with the horns of a ram; he is the ram. So Aries was the sacrificed god.

Now if, in two or three hundred years, or about 2,150 years after the end of Aries, a new symbol should be produced, it would be a sacrificed fish, because ours is the age, or the platonic month, of the Fishes.

The Ram as a spring sign symbolizes the first shoots of green that come up from the earth.

The symbolism of the zodiac originated in the south, most probably in Mesopotamia, so it would be the green shoots that appear there after the winter rains.

There are no snow signs in the zodiac, because there was no snow in the country where they originated.

The rainy season was in February and March, and in February comes the sign of Aquarius, represented by a man with water jars.

That is the rain god, and then follow the Fishes.

When Aquarius has poured out a flood, then fishes may be found in that water; fish are like seed in the fertilized earth, or like sperm, they are seed thoughts; they always mean unconscious contents.

So the earth is fertilized, and then come the first green shoots, then the Ram leaps up.

I call your attention to this symbolism because later on we shall find in the Hindu psychology a sort of theory of these phenomena.

There the god in his origin is called the green leaf, and I have a number of pictures by patients in which they symbolized the first intimation of the independent autonomous movement by a green leaf, or a green shoot, or a plant which unfolds perhaps two leaves.

In the teaching of the Sufi, who practice a form of Mohammedan mysticism, a sort of secret teaching, it is said that God appears in three forms.

The first is that of a man, like anybody, but one must recognize him, and only those people who can chant the chapters of the Koran are able to recognize him.

Then one must step up to him and say, "SalemAlaikum," Peace be with thee, and he will say, "Alaikum Salaam," and all one's wishes will be granted.

The second way that God appears is as a pure white light, not like a flame, not like a fire or a lantern, but a pure white light.

And to explain the third form, my head man smiled and picked up a blade of grass, saying: "God can appear like that."

I told you about the same idea in the Eleusinian mysteries, where the birth of the god was announced as in the Gospels, but the god was symbolized by a head of green wheat.

The priest at midnight appeared and announced the sacred birth: Brimo the strong has brought forth Brimos the strong, which means that the earth, the mother, has brought forth the strong son.

And he shows the head of wheat as the son of the earth.

Iacchus, who is supposed to be born in a winnowing fan, is the grain of wheat itself.

This idea was wonderfully expressed in Egypt also, in the form of the green Osiris, which they made as a kind of spring charm.

In the British Museum there is a bedstead which was used at that time to make the green Osiris.

The bed was covered with canvas on which the outline of Osiris in the mummy case was drawn, and then they covered those lines with wet sand filled with grass seed; so in a few days the seed came up and formed an entirely green Osiris, expressing the idea of the renewal of life, the resurrection from the dead.

Also there is a painting of the mummy case of Osiris, the god of the underworld, with wheat growing all over him, out of his body and out of the mummy case.

And, you remember, the reason why the Host in the communion must consist of wheat flour is because Christ is the son of the earth.

These ideas are all parallel to the idea of the Ram, the first swift movement, the first shoot.

Then this independent, autonomous movement in the patient's unconscious is checked by a spear, and you remember we had the symbol

of a spear pointing to the moon.

We were somewhat in doubt whether it was an arrow and decided that it was a spear.

But here the spear comes from the hand of the Red Indian and it checks the movement of Aries: the first growth is checked by the spear.

Now who is that Red Indian? My patient is an American woman.

Dr: Nordfeldt: The animus.

Dr: Jung: Naturally, a representation of the unconscious mind, which means the relatively primitive mind.

These unconscious figures like the anima and the animus are always inferior in comparison with the conscious; what they are in themselves, God knows, we don't know.

So that Red Indian would represent her unconscious opinionating, which checks that movement, represses it.

What would the spear mean in that case?

Miss Hannah: The superior intellectual function?

Dr: Jung: Not necessarily.

It is the typical weapon of the primitive man which is directed against that growth, that independent movement.

The spear-or any other kind of pointed or cutting implement-symbolizes la qualite tranchante of the intellect, so here it must mean a piercing or dissecting opinion aroused in her by that manifestation of blind impulse.

Instantly there is an animus reaction: oh, it is nothing but this or that, cutting the thing down if possible.

That is the way the animus works, and it is exactly the way the anima works, only the anima does not use a weapon; she works in the feminine underhand way.

It is not a square deal.

What the anima does is not in the least like a man's work, it is woman's work, secret and venomous; so a man's feelings kill his creative

impulse by a sort of secret admixture of poisonous substance, a sort of resentment, which destroys the impulse from within.

Women do not understand how Eros can have such an effect, but it has.

Well, in this case the reaction of the unconscious is the animus, and here you see that tremendously interesting fact in the structure of the unconscious, the yea and the nay; first there is the creative impulse, and then comes destruction.

Also you can see the diversity of the figures of the collective unconscious. It is like a stage upon which many figures appear, the noble

hero and the villain and the wonderfully virtuous person, the king, and the beggar, and so on.

Now the effect of that animus reaction is that the ram instantly vanishes, as it naturally would.

Such a nasty opinion was aroused that the impulse was destroyed on the spot. The next image is the Indian lying down beside his spear.

One could say that his work was now done, so he is taking a rest.

One doesn't know exactly what that means, but it is obviously a passive situation.

One very often sees that when the animus has reacted and everything has been trampled flat for about twenty kilometers in circumference, he just takes a rest; left all alone, he is bored to death and goes to sleep.

Then people are utterly bewildered, they don't know what has happened, why everything is dead and quiet.

But when the animus succeeds in killing the creative impulse, he cannot rest long, because the creative impulse then goes into himself.

You know it was the custom in certain Red Indian tribes to eat the brain or the heart of the enemy they had killed, in order to assimilate the strength or the wisdom or the cunning of the enemy.

This idea comes from the fact-again a fact of psychological observation or experience-that when you destroy a thing you inherit its spirit.

If you admire somebody very much, if it is an intense relationship, you most certainly will get an effect from the object of your love.

If you love God, God permeates you. If you hate him he permeates you too, only the

effect would be different.

So when the Indian killed the ram, he suppressed that particular manifestation of energy, but it has not disappeared from the world.

It is still there and it gets at him within; he becomes somehow identical with that energy.

You see, when you kill an animal, you become an animal, you behave like an animal.

Therefore the next thing is that the Indian leaps to his feet, jumps on his horse, and gallops away; he takes over the power which he suppressed in the ram.

It is quite possible that the blind impulse in the ram should be killed; things happen like that in nature.

For instance, say a wolf eats a sheep. Is that right, or is it wrong?

Naturally the owner of the sheep will say it is wrong, yet the world knows it is right; it happens like that, things feed upon each other.

So when that man kills the ram it just happens like that in the unconscious.

One may think the animus should not have killed the creative impulse, but he can always contend that the impulse was entirely blind, and why should he not kill a blind force?

Since he has eyes or a superior mind, he is allowed to suppress that inferior thing.

Now we cannot argue with the animus, we simply have to accept the fact that things have happened in this way, that the blind animal impulse was suppressed and the spirit went into the animus, who then had the same amount of energy which was manifested before in the ram.

All that swift movement is now in the animus and his horse. Then what would you say about the fact that this horse is black?

Dr. Baynes: Is it not just the idea of elemental power which might be destructive?

Dr. Jung: Why elemental?

Dr. Baynes: Well, there were some peasants who reacted to a thunder storm by talking about the idea of black horses in the sky; it is the destructive elemental power.

Dr. Jung: Yes, and black has always the connotation of evil. A black horse means a demonical horse.

You remember the horses in Plato,s the charioteer driving the black horse and the white horse, the black horse being always unruly.

It is what they call in China the Yin side, which is connected with the idea of evil; it is not necessarily evil but it often appears as such.

It is the feminine side and you know what has always been said about women.

And she is always the symbol of temptation.

That woman in Paradise was most compromising; Adam accused her of having made the fatal blunder.

So if we associate the idea of evil with the Yin side, the black horse is simply an expression of this legendary fact, about which we could speculate for a long time.

At all events the blackness of the horse has the connotation of something evil, also chthonic, and most certainly unchristian.

Therefore the devil and all sorts of evil spirits ride a black horse, it is always somewhat uncanny.

The good man would never appear on a black horse, he must be on a white one if on a horse at all.

So the black horse in this picture means a chthonic, elementary power; it is simply a new form, but the direct derivation of the ram power.

One is reminded here of the dream of a young man, a student of divinity, which I have quoted before.

He knew nothing whatever of analysis, and he had a very interesting and complicated dream about a white and a black sorcerer.

I will skip part of it and only repeat the legend which the black sorcerer told.

He said: "I come from a country where there is an old king who is about to die, so he has been seeking a suitable burial place for himself.

In that country there are many tombs, beautiful sacred places, and one of the oldest and most beautiful had never been tampered with.

A legendary virgin was supposed to be buried there.

The king found that this very monument would be suitable for him and gave orders to open the grave.

The workmen who opened it found bones inside, but no sooner had the air and light touched them than they suddenly crumbled and transformed into a black horse that galloped away into the desert."

Now the black sorcerer had not been there when it happened, he was only told about it, and he said to himself that it was unusual, and he should look into it.

So he went to that tomb, and then followed the hoofprints of the horse.

They led through the desert for days and days, till finally-beyond the desert where green land began again-he found the horse peacefully pasturing.

Then something very strange happened. He had the feeling that it was a place where something was to be found.

And there he found the keys of Paradise.

That virgin who had been buried since time immemorial is the anima; and the old king is the ruling idea, the old god.

The student of divinity was rather neurotic, twenty-two years old and tormented with doubts.

The unconscious said: The old god is dying and something is going to happen because he is entering the place where the anima lies, the unconscious; anything that dies here disappears and reappears there in the unconscious.

The virgin plays no special role now, as she did in the Gothic age where there was space and air enough for creative powers.

Here, the old form of religion is going to die, and there is no space, no air to breathe.

So the king recedes into the underworld and up comes the anima, who first manifests in the form of a black horse that gallops away to a distant place.

Now that is the same black horse, but in the case of our patient it is not the anima, but the dynamism of her animus; horse and animus are practically the same.

The horse is the energy that had been in the form of the ram before the animus killed him.

The animus acquired that force, which is now in the black horse moving swiftly away; he is obviously applying the energy he has gained from the ram.

And the horse takes him to a very remote place, a desert surrounded by black mountains where there is a black pond.

There the impetus of the horse comes to an end, it dies, the impetus the animus gained from killing the ram having now done its work, having carried him like a projectile to a certain place far away.

Now when the horse dies, what would be the next effect? I told you that energy cannot disappear.

Dr. Baynes: It changes its form.

Dr. Jung: Yes. No other animal comes up in the place of the horse, but this energy goes now directly into the animus.

So the Indian is the only figure that is still performing here; he stands on the shore of the pond and looks for the sun.

But the sun has set, which means that consciousness has set; it becomes dark.

Then the animus suddenly undergoes a strange transformation.

He turns into a Chinaman and kneels down beside the pond and bows his forehead to the ground three times.

Here we see that the power of the horse which has gone into the Indian is a chthonic power, an elemental power which would most certainly seek the earth.

The black mountains are, of course, black earth; the black pond is a deep hole in the earth-one might call it the womb of the earth-and the animus, that black power, leads the Indian to the entrance of the underworld, the pond, and turns him into a Chinaman, of the race which is probably closest to the earth, which is absolutely identical with that yellow earth, and whose philosophy, one could say, is the philosophy of the earth.

And the Chinaman bows his head to the ground; that is, he lowers the seat of his consciousness, his mind, down to the ground, establishing thus a close connection with mother earth.

This is very significant because the conscious type is intellectual, here tending more towards intuition; therefore the reality standpoint sensation-is, as it were, below the horizon.

The development of this woman's intuition and sensation is about equal; the emphasis upon one or the other fluctuates, the scales are evenly balanced; of course, feeling is always the inferior function.

So here, while she is still in her intuitive function, her animus is seeking the function of the earth; he is obviously worshipping the earth principle.

This is important teaching, which is presented in a clear and readable series of images. The meaning is quite unmistakable.

It is like a drama enacted before her eyes, leaving it up to her to draw her own conclusions.

In such a case I always ask myself: "Now who has had that thought?" It is obviously a logical sequence, leading up to a certain definite result.

Had she that thought which is trying to show her her way?

Of course we cannot accuse her of having invented it consciously because that is just the thing which is unconscious to her.

It is as if she had entered the oracular cave, say, and the voice from the rocks had spoken to her, giving her symbolic teaching of what to do, or telling her what events were to come.

Or as if some intelligence behind the screen were at work to put her onto an entirely new track of which she had not thought before.

Here is the illustration she made of the impersonal part [plate 1].

Here are the black mountains and the black pond and the dead horse.

The gesture of the Indian shows that the transformation of energy has taken place; it is in his head now because the horse is dead.

The next vision is not illustrated, but I will show you now the picture which the next vision leads up to and explains [plate 2].

It is a woman with no mouth, consequently with no speech, and with no nose, so no intuition. It is the earth mother.

Dr. Baynes: There is a Siberian myth in which the sun in its journey across the heavens is drawn by white horses, and when it reaches the

west, it changes to black horses for the underground journey. I thought the Chinaman might have something to do with that idea of the setting

sun, where the horse dies and there is a transformation of energy.

Dr. Jung: Well, China is the far East, the place where the sun rises, Japan calls herself the land of the rising sun, and the Chinaman is the

antipode to the white man; what is black with us is white with them.

Dr. Baynes: If he represents sensation, he would be a rising sign in the psychological world?

Dr. Jung: Yes.

Prof Demos: You asked the question: Who had that thought which was revealed in the pictures?

Dr. Jung: Will you answer it?

Prof Demos: I should like you to do so.

Dr. Jung: I would know a great deal if l could answer that!

Now in the next vision the white bird we have just seen appears, although this is not the one that the picture was meant to illustrate.

You noticed perhaps the peculiar shape of the white bird: that long, stretched body has very much the appearance of a flying fish.

A white bird flew down and lit upon the top of the Indian’s head.

He tore it off and ground it underfoot with his heel.

Then all became dark, it was night.

The clouds parted and the face of God appeared.

He said: "Now you must wander until you find again the white bird you have killed."

Slowly the Chinaman and the Indian walked round and round the black pond.

Then suddenly from the black water rose up a swan and behind the swan a hand. For a long time the Indian and the swan gazed at each other.

The swan said, "Lo, I have come unto you."

Then the Chinaman pushed the Indian into the pond and the black water closed over him. The pond grew long and narrow.

At one end stood the Chinaman, at the other end stood a crane.

After a long time the Indian emerged where the crane stood. He was covered with black water.

The crane said to him, "Wipe the tears from your face."

The Indian then sat upon the bank with his head bowed low in his hands, for he was very weary.

After a while a camel came along, and the Indian mounted upon the camel and rode out into the desert.

Soon they came to an Indian wigwam where the Indian went to sleep.

When the dawn came he looked out and beheld three flaming crosses in the sky.

To this vision I will add the one that followed:

I beheld a great white bird. Then the bird changed into a dark hawk which darted to earth, snatched an egg in its beak, and then flew up again.

Again I beheld a white bird with the wings outstretched. It flew down to a woman in blue, sitting like an ancient statue.

The bird lit on her hands. She held one grain of wheat, which the bird took in its beak and then flew up again into the sky.

I called your attention to the gesture of the Indian holding his head, which is not quite explained through the contents of the first vision.

The act of touching the ground with his forehead in the transformation of his personality into a Chinaman might have to do with it, but I feel that that gesture was not quite justified by those contents.

But here we see that he was holding his head because the white bird had lit upon it, and obviously the Indian was very brutal: he tore the bird off and ground it underfoot.

One concludes that this bird must be very disagreeable to the Indian. What do you think about that? What is a white bird?

Answer: It is again the ram, only in a different form this time.

D1: Jung: Yes, the energy has passed out of the Indian again.

One could say that the generative power was exhausted at the end of the vision.

You should think of this series of visions as sort of spiritualistic seances.

The patient herself called her condition when seeing these images a trance.

Dhyana is the word applied to that state in the East, it has exactly the same meaning.

You notice in spiritualistic seances that there is always a great deal of talk about a certain power created by thought, which is stored up and used by the spirits to manifest in moving physical bodies through space, as tables are lifted in to the air, for instance.

That is all done by a strange power of an almost physical nature, which is supposed to be part of the medium as well as of other participants of the seance.

Very interesting experiments have been made in order to find out the nature of the power, but it is most mysterious, most elusive; though we have very definite facts, we are still far from understanding it.

We would say it was libido, a form of psychological energy.

Of course, psychological energy does not exist, it is a concept, but in the physical or phenomenal equivalent of energy in these conditions we find the same peculiarity, namely, that this creative power is after a while exhausted, and then everything sinks back into the condition it was in before.

So only for a time can the Indian assume human form, say, or creative, autonomous activity, and then it dissolves.

At the end of the vision before, the bowing down to the ground might be just as well the disappearance into the ground, which means into the body; that generative power is again

dissolved into the physiological process, as if it had never existed.

And then in the next dhyana or trance condition it comes up again in its animal form, as it was in the ram.

The ram is chthonic; it symbolizes the fertility of the earth.

The ram appears also in the Hindu system as the lord of the fire zone.

And according to old astrological tradition, it is associated with the planet Mars, which is supposed to be fiery and impulsive, manifesting suddenly.

That form was checked by the animus, but here the creative force is again appearing in the animal form.

This time it is a bird. What would that denote?

Mrs. Crowley: The spirit.

Dr. Jung: Yes, spirit and thought.

In the Tantric system the ram is a force that is located in the abdomen, while the bird has to do with the head; winged things inhabit the head, thoughts flutter about like birds.

Now why is that bird form so disagreeable to the animus?

Mrs. Wickes: It would kill his opinions. It is really spiritual thinking as opposed to animus thinking.

D1: Jung: Yes, and what is the usual interpretation of the white bird?

Mr. Reichstein: The Holy Ghost.

Dr. Jung: Yes, a white bird alighting upon a person means the Holy Ghost to anyone with a Christian education.

And why is he giving the bird such a bad welcome? He ill-treats the Holy Ghost.

Dr. Baynes: He is a primitive.

Mrs. Wickes: It would destroy his own way of functioning. The animus opinion could not withstand the Holy Spirit.

Dr. Jung: Well, the Red Indian is a very unholy chthonic animus, and the Holy Ghost is too much of a contrast.

Also, it would mean the Christian element, and the Red Indian is not supposed to be a Christian.

Moreover, he is riding a black horse and is in a very dark place, so we have reason to

believe that the Holy Ghost would naturally be hostile to him.

Therefore he destroys that form, he grinds it under his heel, and then darkness falls, as if the white bird had meant a source of light.

Complete darkness ensues, which is exactly what one would expect, for in extinguishing the light of the Holy Ghost, he has eliminated the spiritual element altogether.

The next event is rather conventional.

The clouds part and the face of God appears, which means that the sin against the Holy Ghost has been committed and the Indian is cursed, like Ahasuerus who rejected his Lord and has to wander until he finds the white bird again.

This woman has apparently surrendered to the powers of evil, to a sort of devil who is an eternal enemy of the spirit.

The devil is always represented as the darkness itself; he has not the ram's head, but he has the horns of the he-goat and the goat's hoofs; he is half animal, a sort of satyr.

In the Middle Ages he was also a phallic god.

So the devil is an incarnation of all imaginable chthonic things, and it seems as if the Red Indian were of like nature, but much mitigated. He is not the devil himself.

He appears, rather, as a primitive, a man who is quite pagan, who clings to the earth; therefore he resents white birds or any kind of intrusion from above.

Now the two figures, the Red Indian and the Chinaman, walk round the black pond. In the vision before, the Red Indian was turned into a Chinaman; he suddenly lost his identity.

Here he remains himself and the Chinaman has become an independent figure.

So we may assume that these are two forms of the animus, the primitive Red Indian and the civilized Chinaman.

This comes from the fact that the patient has read a certain amount of Chinese literature and was particularly fond of Laotze and the Taoist philosophy, and that produces a certain kind of animus opinion.

We are apt to be tremendously pleased with such Eastern philosophy; the sayings of Lao-tze are most impressive and we like to quote them, not realizing that we are putting on a garment which does not belong to us.

How can we express ourselves through Lao-tze?

It is impossible, perfectly preposterous, because we are not Chinamen.

You have certain opinions if you are a woman, and certain feelings if you are a man.

We have an excellent expression in German, Anempfindung, which means a sort of mimicry.

You feel and sense a thing as if it were your own, when it is really not your own.

It is like a self-deception: you put on a disguise. You think you are the real article. You would like to believe it, but nobody else believes it.

That is what has happened to this woman.

She is a very serious person, and if I should say to her that it was all self-deception, it would not be quite true, for that is the only way in which we can assimilate such things.

We cannot help seeing a great beauty in Lao-tze-it is extraordinarily impressive.

Yet what it does to her is to form animus opinions which are not genuine.

They have not risen out of herself; they do not express a clear fact in her psychology.

They are only beautiful words and images which she puts on.

A woman may put on the garments of a queen, but she can only put them on legally when she is a queen.

And so we cannot put on Lao-tze. We can do it with a light touch, as a sort of mental carnival, three days in a year perhaps, and then afterwards we vomit that is the fourth day of carnival.

Of course, we might go about the whole year long in such a disguise, with such an assumption.

There are people who die in it. Well, that is the best they can do.

The reason why the vision uses the figure of the primitive is because that is a very genuine article for an American woman.

The Chinaman is a philosophy animus-an assumption.

He plays his role, and it is not exactly a swindle, of course, but it is an opinion, a thing that can be changed or that may disappear.

Opinions are just garments, and if they happen to be exotic garments, it only means a bit of mental carnival.

Now these two figures are concerned with that mysterious pond.

Her primitive mind is concerned with the entrance to the underworld, the chances of going deeper into the black water, which means into the

womb, the place of rebirth.

And the Chinaman is interested in her philosophical opinion, for her interest in Chinese philosophy through Laotze means that it is some sort of an expression of her unconscious.

Chinese philosophy has formulated certain concepts of the unconscious, but we have not formulated them, we have just borrowed them.

The pond is like a mirror, so the two figures are crystal gazing, they are contemplating the water, concentrating upon it.

Also, walking round it expresses concern, as, in worshipping at a shrine or in sacred precincts, people walk in a procession around it.

And it must be in the way the sun moves, or it would be most unfortunate; if it were done contrariwise it would be working an evil spell on the place.

That was the ceremony used by the Romans when they were founding a new town.

They drew a furrow round it, the circumambulatio, always going round to the right like the sun or the hands of the watch.

Then in the center they made a hole in the ground called a fundus, where they buried fruits or other things as a sacrificial offering to the chthonic godsin order to propitiate the genii of the place.

Later on the fundus became a sort of treasure-house or a temple.

There is still the foundation of a Roman castle a few miles from Zurich-near Pfiifficon-with the fundus in the center; it is one of the very few Roman castles where the foundation is almost completely preserved and the fundus still in excellent condition.

The circumambulatio was supposed to have a fertilizing character.

Therefore in Switzerland and in the Tyrol there are still places where every year in the spring or early summer, the priest and the people go in

a procession on horseback-even the priest on horseback-with flags and so on, round the estates of the community.

That is called the Grenzumgang, riding round the boundary lines of the community, and the priest blesses all the fields and houses and cattle.

This simply means psychical concentration upon the estate and in that way fertilizing it; psychical concentration means putting creative libido into the ground.

It is very old symbolism.

The old gods of the boundaries of fields were of a phallic nature, like Priapus. You can still see such obscene phallic figures in Egypt.

So the rite of circumambulatio means a fertilizing of the center.

Here, the Indian and the Chinaman fill it with life through their contemplation.

Then something happens in the center, the water becomes animated by a certain thought, the swan, the white bird again.

The white bird was ground underfoot, crushed into the earth, and it disappeared.

It was dead. But by this magic rite up it comes again, this time transformed, no longer a bird of the air but a bird of the water.

And behind the swan comes up a hand. Well, that is dark, our material does not allow a safe interpretation of the hand.

Later on that symbolism occurs again, with the idea of either pulling something down or creating something with the hand.

The Indian and the swan obviously do not recognize each other at once; therefore they gaze at each other as if they had seen one

another in a former life-until the swan begins to talk.

That is again a very important point: the fact that often, when a vision has a tendency to remain static, if you concentrate upon it, it begins to move or to talk.

It might remain quite silent and mute, but if you concentrate sufficiently, the picture begins to talk.

The more you concentrate upon that creative energy, the image, the more you animate it with actual life.

Of course, the more you fill the image with life, the more you lose your own consciousness, and therefore the dhyana condition, the trance, has the effect of a contraction of the field of vision, a sort of abaissement du niveau mental, or a retrecissement de la conscience.

There is a loss of realization of yourself while you realize the life of the object all the more.

So through that gazing at each other, the life from the Indian goes over into the swan and makes the swan talk.

That is almost a technical procedure; if a person feels that a figure is not living, he should concentrate upon it in order to bring it to life.

I will tell you a story about an experience of my own when I was quite a little boy, before I went to school.

Every Sunday I was allowed to spend the morning with an old aunt who had a quaint old room with beautiful engravings on the wall.

I always looked at these with intense interest.

One was a picture of a vicarage in the country, and the parson was coming out in his robes to go to the Sunday service; he was just shutting the

door and about to go down the steps to the street.

I looked at him very hard because he was such an interesting old chap, and once I discovered that he began to walk down the stairs.

I called to my aunt: "He is walking!" Of course, she said it was impossible. "But I have seen him, sure enough he is walking down the stairs!"

And every Sunday thereafter, that was my great pleasure-to stare at the old parson till he walked down the steps.

If you look at a picture long enough it will move.

If not, it is your mistake, you do not put yourself into it.

That is the reason why the ancients were quite convinced that the figure of the god answered or moved his head, although the idol was of stone.

People paid high fees to be allowed to climb up a ladder and whisper in the ear of the god, for then they were sure he would hear and reply, or at least nod his head.

There were innumerable cases where the picture or the idol responded to the worshipper.

The swan now uses a strange, rather biblical phraseology: "Lo, I have come to you."

That is, of course, the Holy Ghost-it is impossible to kill the Holy Ghost.

But here we see that spiritual element appearing from below, out of the blackness of the waters of Hades.

What does that mean?

It is of tremendous psychological importance in this case.

Prof Demos: One becomes spiritual through entering into Hades; it is a kind of union of opposites.

Dr. Jung: We must look at these things from the standpoint of consciousness, and this woman’s consciousness would assume that spirit was above, and that there was no spirit in matter.

Here for the first time she becomes aware of the fact that spirit can also come from the

earth, and it is the same Holy Ghost.

The Holy Ghost is by no means only an air bird, he is also a water bird.

Dr. Baynes: It is a resurrection symbol.

Dr. Jung: A resurrection symbol from below, the spirit of the earth this time, not of the air. Carl Jung, Visions Seminars, Page 107-123

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=carl+jung+visions+seminar&qid=1629807670&sr=8-1

The Greek God Hermes and The Thrice-Greatest Hermes are not Identical. (2021-10-10 05:18)

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[1]Visions Seminar

The Greek god Hermes was really a messenger of the gods, as well as a sort of patron saint of anything that had to do with money matters, exchange, sending and receiving goods, and so on.

But he was originally a sort of influxus divinus, a messenger who came down from Olympus to carry out the decisions of the gods, or to communicate the divine word to mortals; and in that form he has been identified with the Egyptian god Thoth, who was the god of writing, of wisdom and intelligence.

Also he has been identified with Mercury, the Roman god, who has much the same character.

A number of those gods were more or less equivalent.

The old Gallic and Celtic gods were identified with the Roman gods, for instance, so we find Celtic forms of Jupiter, Mercury, and others in Gallia Transalpina.

Then Hermes Trismegistus, the thrice-greatest Hermes, is the designation for an entirely legendary figure, a man, not a god.

That may be a historical fact or, more probably, a legendary fact, like Osiris, who is said to have lived as a real human being; and like the second person of the Trinity, Christ; the tradition is that Christ and Osiris were god-men.

This Hermes Trismegistus, according to the legend, was also a god-man, full of divine wisdom, and the father of the so-called Hermetic books.

This is a particular kind of old Greek literature which is said to have originated in the priestly wisdom of Egypt; examples of it are still in existence.

So the relation between that Hermes, called the thrice-greatest Hermes, and the Greek god Hermes is very remote; they are not identical. Carl Jung, Visions Seminar, Page 505

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=D14NXVEH1WH0A1M95YSG&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=46c3f02e-8eb1-4736-a49f-c96115f

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29 November 1933 Visions Seminar LECTURE VIII (2021-10-11 04:27)

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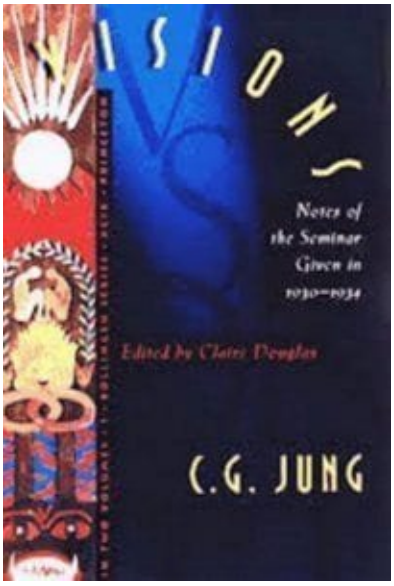

[1]Visions Seminar

29 November 1933 Visions Seminar LECTURE VIII

Last time we devoted a great deal of our time to the discussion of ghost stories, and we still seem to be somehow entangled with magic, as I see from three questions on my desk.

So things are getting pretty dark and I should like first to establish a firm basis for our discussion.

You remember the point de depart for all that ghostly stuff was the unfortunate furry man who suddenly appeared upon his horse.

He is of course an animus figure but of a particular kind which reminded us of old Pan,

that heathen god who was half animal, a nature spirit.

The Romans called those wood people sylvani, which leads right over into the Middle

Ages, when that particular species of demon were called incubi and were understood to come from the woods and to appear at night.

The incubi would be the masculine demons, and the succubi were the corresponding

females.

The succubi were a particular pest to pious men, they were female imps who tempted saints and monks.

And the incubi were the ghostly lovers of certain women of an equally respectable and saintly character.

They were both, as I said, derivatives of the sylvani, those elementals that live in woods.

Now that piece of old demonology comes up here, and it is quite indubitable that this sylvan us that appears to our patient is a compensation for her entering New York, a most sophisticated place, exceedingly rational and matter-of-fact; there is nothing particularly magical about it and she would cut a queer figure in New York society if she should begin to talk about her incubus or her old Pan.

I don't think she would find much sympathy, so it is the more peculiar that such a figure should turn up.

It simply shows the denaturalizing effect of the mere promise of New York; she becomes an entirely artificial being.

For to live in a big town one must have an artificial persona, a mask that fits the occasion; the natural being has no place there.

So the nature driven out of her consciousness constitutes a being like Pan in her unconscious.

The more one is denaturalized in the conscious, the more real such an unconscious figure becomes.

Therefore great cities are breeding places for magic and superstition of all sorts; modern superstition in all its forms starts in big cities.

In the country there is still the old rural kind of black magic, more or less harmless superstitions, but in towns the worst kinds spring up, all sorts of perverted notions.

In the Middle Ages the Black Mass did not grow up out of the ground, it was not started by the ordinary people but by highly sophisticated people-it was the prerogative of the so-called educated class.

The kind of magic which starts in great cities is a compensation for the utterly unnatural life people are forced to lead.

Now that is the situation, and you saw how we got into this discussion as soon as we touched upon the problem of those old superstitions; what we call superstitions then came up as psychological problems.

This theme is continuing. Here we have a question by Mrs. Bailward: "If we are forced to lose our magical powers through the destruction of participation mystique, have the Chinese rediscovered these powers on a higher level, as illustrated in the story of the rainmaker?"

I wouldn't say that they had rediscovered them-they still have them, as they still are very much in participation mystique with their surroundings.

The rain-maker story shows the true autochthonous kind of magic: it is highly refined but it has grown up from the ground.

There is nothing like the Black Mass or any other perverted form of city magic in the

story of the rain maker, it is the purest kind if it is magic at all.

But that story could also be told as a sort of joke: one could say that he waited as long as there was no rain, wisely enough, and when the rain fell he came out, so he had a perfectly clean sheet; it was the wisest thing he could do and there was nothing to be said against him.

If he had shown himself before, they would have asked: "What about the rain? Are you making rain?"

And he would have been perfectly ridiculous.

To stay at home and wait until the rain came was entirely rational-as he himself said, he did not make the rain.

Yet it sounds funny that he should retire, and that he was so sure that he was wrong when he got into the country that was wrong, and should therefore do something to himself; there one suspects him of working magic.

But one could also defend the point of view that it was not magic at all, he only felt that he needed cleansing-as when you find yourself at a wrong gathering you take a bath afterwards in order to get rid of that influence.

And you had a certain influence on the gathering in that you had a different kind of mind, people were upset and didn't feel so well in their unnatural ways, so you can say that you also worked magic.

Then people will naturally suspect you of having magical pretensions and they will ask how you have done it, and then you are in for trouble; so for that kind of thing you had better wait for the privacy and stillness of your own house, and if anything happens, well, you have simply waited until it happened.

I don't know whether the snake thinks it is working magic when it stares at a bird until it flutters down to him, whether the snake wishes that it would come down and finally the bird gives in and falls because in the end it becomes convinced that it is the right time to be eaten.

You get those ideas if someone stares at you long enough. You think: "I had better give

in, it seems to be my task, my duty even."

Then when something goes wrong, you think you were bewitched, you were forced by

God-knows-what kind of spell.

But it is perfectly rational that if you look long and hard at a thing when you want it, it finally might be that the mountain comes to the prophet, and you cannot be said to have worked magic.

I once heard a frog screaming in terrible anguish, and found him in the mouth of a snake; it had him by the legs and was just about to swallow him.

I was sympathetic and interfered with nature, I freed the frog from the snake and threw it into the water to rescue itself.

And then that fool returned again to the exact place where the snake was lying in

wait because it was absolutely convinced that it was the right time to be swallowed.

So I thought I would never again interfere with the play of nature.

You know it really happens, it is no invention that a bird does come down from his branch tremblingly, flutteringly to the snake on the ground; it is simply convinced that it is the thing that has now to be done, and it would upset the order of nature to hinder it.

It seems horrible but one doesn’t know, perhaps he does it with great idealism.

It is like interfering with a man who is sacrificing himself for the welfare of humanity.

You think you know better; because you don’t want to be swallowed by the snake you think the bird doesn’t either, but that is a mistake; if the snake should invite you to walk into its mouth you would perhaps think quite differently.

We admire and praise the heron, but he enters the mouth of the snake-or the dragon-just because it has stared long enough at him, and he finally thinks that is his supreme

duty.

You see that is simple autochthonous magic.

When things work out in the rational way, you can call it most rational, or you can call it magic.

As for instance you are not aware of anything magic when you speak of the cause of a thing; you say a certain situation is the cause of another situation, and it never occurs to you that that is in any way a magic effect.

But it is, because you can never prove the causality.

You can establish a certain regularity in the sequence of events, but it is impossible to prove that the cause brings about the event; it is only a sequence of facts, and you cannot say that one fact makes the other.

What we call causality is what we project into things.

So that magic idea is perfectly rational and reasonable, only it has a funny aspect at times.

Chinamen have not rediscovered the occult powers, they are a city invention; they simply think and live along the original instinctive ways, they behave as nature behaves.

Their highest ambition is to be in Tao, which means living according to the law or the way in which things naturally happen.

The rain maker thinks, quite naturally, when he comes to a place where there has been no rain, that it is surely wrong, and being in such a place, he is wrong too.

That is only reasonable, and then he does what one should do to oneself when one feels wrong: he tries to put himself right; that takes him three days-or five or six days-and when he is through the rain falls.

It is not that he made the rain fall, he simply waited until it fell.

That could be said, but the miraculous thing is the way he works truly along with nature.

In the practice of the I Ching, for instance, one is always astonished that the manipulation of the sticks, or the casting of the coins, produces such amazing results-that the hexagram coincides exactly with your situation.

There is no miracle about it, it is most natural that things are what they are in this moment, that is a self-evident truth.

It is no miracle that you are sitting in such and such a chair, or that I am speaking of just

these things, because this is the moment in which these things happen, and they must be what they are now.

The I Ching is only marvellous in that the human mind could interpret it, formulate it; the I Ching oracle is just as miraculous, if you want to call it miraculous, as the feat of the rainmaker.

Here is another question about black magic by Dr. Barker: "Is there any relation between black magic and certain forms of preaching, teaching, criticizing, and gossiping where these are used as surrogates for action?

That is, an attempt to produce a result without the corresponding work, such as a feeling of accomplishment without the labor of accomplishing.

Do they not produce a disintegration similar to that which eventually involves the Black Magician?"

What one calls black magic would be the application of some occult process or power for a power purpose-for the purpose of influencing people, for instance.

If one practices yoga with the purpose of producing a certain result, no matter whether it works for good or evil, it is black magic, it is done with an evil purpose.

It is a power purpose when you want to produce an effect which is really beyond your scope.

If you try to give a better impression of yourself than what you really are which we are always doing-it is a power purpose; any means you may use to produce such an impression is black magic-you pull the wool over other people’s eyes.

If that is done it amounts to a deception.

Of course that does not mean that you should reduce all your means of being pleasant and agreeable; a certain amount of black magic is legitimate, it belongs to our life and really serves the amenities of life, so it is permissible and even necessary.

Otherwise we would not be very nice and we would lose a lot of values.

But if it assumes large proportions it amounts to cheating.

Using means to produce an effect which goes beyond actual reality always contains a little black magic because you reach results which you would not attain by a sober statement of facts.

For instance, in starting a business, if you soberly establish the actual situation, making a statement that is neither enthusiastic nor in any way promising because it merely states the facts, that will hardly win over your partner in the game; you naturally must always be a little optimistic, you promise, or at least hint at favorable possibilities, and that is in a way black magic.

If it assumes greater proportions and you still succeed, you would be called a swindler.

A swindler who cheats people and gets money out of them is a sort of juggler, a black magician.

Such attempts naturally lead to the disintegration of society and the disintegration of

morals in general, and if they were successful as a rule, they surely would be applied very often.

In any inferior society such methods are applied, with the corresponding result, a certain disintegration.

Now we will go on to the questions asked by Mrs. Baumann: "There has been a good deal of discussion about participation mystique and the statement that a conscious person cannot use it to influence others, or if he tried he would go wrong in it. Would it not be right to say that a conscious person who makes a public speech allows the participation mystique of the crowd to work through him? He is not in it completely, but still he influences them through their own participation. In other words aren't there three stages? In the first, one is identical with others in participation mystique. In the second, one is more conscious, and therefore cut off from participation mystique.

In the third, one is so conscious that one can work through the participation mystique of others without getting identical with it. Wouldn't the great leaders and teachers come under this heading?"

You see this is a very similar question. Sure enough, there are these three stages.

The first stage is where one is in more or less complete participation mystique with others; that is the best opportunity for working magic.

But it needs a man who is just a little out of it in order to be able to work it.

Therefore the medicine man is the most intelligent man of the tribe, he must know how to pull all the strings, he must have that surplus of consciousness in order to work magic without going under.

The ordinary man has no standpoint outside, but the medicine man must be a bit out of it.

We have a very good example of the medicine man's psychology in Rasmussen's account of his expedition to the Polar Eskimos who live on the northeastern shore of Greenland, the farthest north tribes in existence.

Rasmussen once heard a great din in an ice hut there, and peeping in at the door, saw a sick man, and the medicine man with him was making a tremendous noise to drive away the spirits of the disease.

As he put his head in, the medicine man looked up and smiled at him and said: "You see this is all humbug."

Rasmussen was half Eskimo-his mother was an Eskimo-so he knew that this was the formal greeting between medicine men.

You see, that medicine man understood that Rasmussen himself must be one too because nobody else would have dared to peep in at such a ceremony, the superstition being that if one did, one would fall ill, or be killed on the spot, or be possessed by evil

spirits.

Therefore the medicine man just grinned at him saying, "This is all nonsense," and Rasmussen politely grinned back.

The idea seems to be that the medicine man knows he is a gas bag and that the whole thing is bunk, so he just mentioned it to the man Rasmussen in a very superior way to show that they were on an equal footing.

But in reality that is only a form; the medicine man is just as afraid of magic and of spirits as any ordinary man of the tribe, and the greeting is a sort of apotropaic gesture

used within the profession, to make each member of the profession believe that he is superior to those forces and so can deal with them.

Mr. Baumann: It would be like the Augurs in ancient Rome who read portents and made prophecies from the entrails of the sacrificed animals. When they met each other in the street, they smiled as if with a secret understanding.

Dr. Jung: On that higher level it would be cynicism, but on a lower level it would be an apotropaic gesture against the forces with which they were dealing. You know the making of a medicine man is a very painful process, particularly among the Eskimos.

They hang him up by the feet in a leather sack for twenty-four hours, they do all sorts of things to drive him mad in order to force a hole for the unconscious to enter.

Medicine men are really deadly afraid of the unconscious, those unknown psychical

powers, but in order to give themselves a certain professional feeling about it as if they were able to control those forces, they assume that the whole thing is nothing but bunk, quite easily dealt with.

Yet at the bottom of their hearts they are most hellishly afraid of the whole procedure.

This is merely one way by which the medicine man, by a sort of tour de force, screws himself up above the dangers of his profession.

One sees something very similar frequently in analysis, in the way certain analysts deal with the problem of the transference in Freudian literature, for instance. "Then comes the stage where the transference will be dissolved"-as if it would be.

Whoever has faced this problem knows that is all bunk, it is simply the smile of the medicine man.

We are all quite above that problem: "It is a perfectly simple thing, we just dissolve it, we know the twist, it is only a sort of tour de passe-passe. "

But that is all simply getting up courage before the other medicine man and oneself.

You see he believes secretly that I can do it, and I believe secretly that he can do it.

It is like the primitives who know that their own medicine man is very ordinary and can do little, so when anyone is seriously ill, they naturally call in the medicine man of the tribe beyond the mountain.

I know of a case where a white man who was inquiring about magic rituals was actually informed by the tribe that they were not good at magic, it was too difficult for them, but on that island over there they knew all about it.

So he went there and those people said the same thing, that the people on the first island were good at it.

And this happens in these most advanced minds of modern psychology, it is still the same old trick; nobody dares to admit how little he can do, and therefore he must say

that he can do quite a lot, that he can even dissolve a transference in order to raise his consciousness above the problem.

But his consciousness is by no means above it, it is in participation mystique, inasmuch as it is not in the least clear to him how it can be dissolved.

He knows very well that the thing cannot be done in the way he thinks it should be done; he simply makes a sort of doctrine about it that will lift his consciousness

just one point above, fortifying it and fastening it there by a certain superior air, in order to defend himself against the difficulties and the dangers of the real problem.

In the second stage where there is more consciousness and therefore less participation mystique, it becomes impossible to work magic because one is no longer in contact with those powers.

That is the case with us, or with any other advanced civilization where people have discovered efficient ways of dealing with the problems of life-with the economic problems, or with disease, war, etc.

T

hey then develop a sort of quiet certainty of consciousness; they live in an established civilization, where everyone is fairly prosperous and there are no extraordinary situations to deal with, so they allow themselves to be quite rational; and in the course of centuries, through following a certain routine, they really become so.

We discovered that it paid to be rational, so we got into a sort of positivistic and optimistic attitude which was characteristic of the nineteenth century.

Everything was all right, things were generally in a progressive condition, and as we progress naturally from the good to the better, so in the future things would become still better; we should uproot evil in every form, and even improve the criminal.

We aimed at a more or less perfect condition, it only needed time.

This is the unnatural rationalistic attitude which always develops in times when things seem to run smoothly.

But the moment the unconscious was shaken up so that problems came up which we could not deal with, as in the World War, we became uncertain of our ways, we were no longer so optimistic and we did not believe to the same extent in the powers of good.

And the subsequent events have shown us that there are even much greater powers which do not work for the good-the incredible fact of Soviet Russia, for instance; the incredible fact of the National Socialists in Germany; and the incredible fact that, with all nations wanting disarmament, they still could not make up their minds to disarm.

Nothing was done.

Then there is the utterly miraculous fact that people have learned nothing from the war.

They said, "No more war, we shall do something else, we want to be human," and now look at the damned thing!

We have now had such a series of miraculous experiences that our consciousness is quite different from what it used to be in the nineteenth century.

We begin-of course very slowly-to open our eyes to the fact that there really are powers of evil and that things do not necessarily progress to a better condition-they may regress to hell, and certainly will if we let them go.

So we have attained a higher consciousness, we have scored one point; we are no longer so certain in our convictions, we now allow the deep shadow of humanity to exist, and that means a certain progress; we have at least got our heads above the mist.

That suggests that we should not only manipulate the powers of good as we said before, but we might also manipulate the powers of evil by a superior consciousness, and hereby work some magic.

I do not believe in magic made by man, magic as made in Germany or in Great Britain or in America; it does not work.

But I firmly believe in the natural magic of facts.

I believe in the rain maker of Kiao Tchou-that one should do the right thing to oneself and by oneself, and wait until the rain falls.

Perhaps when that process of doing the right thing in an individual case has been repeated often enough and by as many people as possible, the rain will actually fall, a

result will be reached which could not be reached in any other way.

Then another miracle might happen, disarmament might become possible.

But such a thing will never come to pass as long as one tries to work black magic, to pull the wool over one's eyes.

Then you cannot help believing that somebody else is doing it to you, for you could never be so foolish as to think that you are the only intelligent gambler in the world;

there will be another one on the other side and he will be afraid too.

So when England or France play a game at Geneva, they know very well that other fellows are playing the same kind of game, so nobody trusts anybody and naturally they have to keep up their cannons and ammunitions and poison gases, in case it should become clear that the other ones want what they themselves are after.

The mere thought that one could raise oneself above humanity and pull strings is a black-magic thought which I would utterly discourage.

Put yourself below humanity, and see whether you are just as wrong as mankind in general; do the right thing by yourself and then something can happen, then the rain can fall.

That would be the right procedure according to my conviction.

We will now go on with the vision.

Our patient says: He caught me up (the furry man on the horse) crying: "Why walk? I

will show you the way." I tore myself free and seizing the bridle of the horse I gave it a gigantic wrench. The horse and rider fell to the ground. The man freed himself from the horse. As he approached me he turned into a little black dwarf.

A transformation has taken place through her intervention.

It is clear that the demon tried to run away with her.

This would correspond to a certain attitude; that is, meeting that demon would have a certain effect upon her mental attitude if she should give in to his intention.

What would that effect be? What would happen entering New York harbor in her situation?

Mr. Baumann: She would be possessed by collectivity, she would lose her own direction. She is no longer directing the horse.

Dr. Jung: Yes, she would be simply carried away like a bundle by thedemon, she would be possessed.

But how does that show?

Dr.: Reichstein: It would be a kind of falling back into an earlier stage when she was in the power of this collectivity.

Miss Hannah: Wouldn't she be possessed by the animus and see everything just wrong?

Mrs. Sigg: She would go from the unnatural to the much too natural.

Mrs. Fierz: I had the same idea. She must make connections, but she would try to make them from a much too primitive basis, fall in love and have a sexual relation perhaps.

Dr.: Jung: There are great differences of opinion as to what would happen if one were possessed by that incubus.

Miss Howells: I think she might become quite hostile to the people, because she is at one with the furry-animal animus, a much more primitive animus than is known to them.

They are living on a plane of more collective adaptation than this animus would allow her; therefore she would be doing things quite contrary to the expectations of the crowd, and would be hostile because she would be different.

Dr. Jung: Well, if anybody is in the position of being con trolled by such an imp or incubus, one simply cannot foretell what is going to happen; he may arouse the worst scandal, or he may join up with the Methodist church, or the Salvation Army, or the Oxford Group, whatever suits the imp.

Women who are possessed by such an imp are unaccountable, they may do anything, and it will always be done in the way of a possession.

So it is quite impossible to deduce from such a fact what this woman will do next.

To know what the probable outcome will be, we should know more about the intention of her nature devil, that elemental force that is controlling her; we cannot know what the ultimate tendency may be since we are not of the same nature, we are human.

Also we are not informed about her condition. But two things might happen.

She might be completely unconscious, simply follow the next intimation and slip down into some unconscious situation; or she might compensate that thing by a panic fear

and cling to something very obvious like the Salvation Army or any substitute for that, in order to be protected against the possible onslaught of this nature devil.

Of course in both cases she would be possessed, but in the one she would be unconsciously identical with it, and in the other case there would be a vestige of consciousness left, just enough to fight desperately against the possession.

She would then simply replace one possession by another; instead of a nature demon, an institution or a creed or an "ism" would take possession of her.

So one often sees that the people who are in leading positions in such movements are possessed by an imp or an incubus of a very inferior kind; they prefer an "ism" or an idea, and make a panacea of it for protection; and if it is taken away from them they slip

without any resistance into that elemental being.

Our patient obviously feels the danger of the situation and by a tour de force she forces the furry man off the horse; that is, she de-possesses her horse, so she herself has a chance to control the horse again, her own libido.

Then immediately the demon changes his form, he is now a little black dwarf. What does that mean?

Mr. Baumann: It is much less dangerous and more useful; a dwarf usually does some rather inferior but useful kind of work.

Dr. Jung: They are indifferent, one could say; they work both in favor of man and against him, they are imps but of a less demoniacal nature; one would not apply the word demon to a dwarf.

A dwarf is a subordinate power, symbolizing also a subordinate fact in human psychology, while a demon is supposed to be almost paramount to man.

A demon fills one with panic, while a dwarf is only an autonomous complex in

one’s unconscious, which can be held in check.

Now because she has shown some pep in the situation, because she has interfered and has not simply accepted the fact of a demon controlling her libido, she reduces him to the size of a dwarf.

So this transformation of the powerful form of the animus into a subordinate form brings the hope that this power will not necessarily control her or work against her interests; it is much more manageable, it might even work for her interests.

But then he said to her: "You have pulled me from my horse but I will torment you though I am dwarfed. I will tear at your garments."

So the dwarf is very resentful, he doesn’t like being depotentiated, and in a rather weak way intends to have his revenge.

What does that mean? It is a sort of metaphor.

Mr. Baumann: He is tearing at her persona.

Dr. Jung: Yes, the attitude by which she tries to adapt to her collective conditions, and he will prevent that. How will it show? Can you give me any examples where a dwarf disturbs the garments of a lady?

Dr. Reichstein: She wants to have an attitude of responsibility but the dwarf will turn it

into something quite different.

Dr. Jung: Yes, when she wants to show dignity, something happens that upsets that attitude completely.

But I want to hear of a specific case, no generalities.

Mrs. Zinno: If she played strip poker!

Dr. Jung: I never played poker, but I know it is a game that is chiefly based on bluff.

One must have a poker face, which means a face which does not betray what cards you are holding.

An imp would surely disturb an attitude which depended upon the control of one's face, he would betray one.

Mrs. Zinno: It is worse than that, you have to take off a garment with every hand that you lose. You bet your clothes instead of money and therefore it is called strip poker.

Dr. Jung: That might be more disturbing to other people than to oneself!

But what is one of the ordinary ways in which the dwarf manifests tself?

Mrs. Fierz: Mistakes in speech.

Dr. Jung: Of course. If you want to express your sympathy to a bereaved family, you say, I congratulate you-such things.

The devil puts the wrong words into your mouth and you create an awfully disturbing situation.

Or you may give the wrong medicine to a sick man.

You have friendly intentions, but if such a demon is about, he will surely insinuate the wrong thing. In friendship and love relations he plays a tremendous role.

You probably remember many examples from your own experience, doing the wrong thing, saying the wrong thing, having the wrong feelings.

Or he may act as the enfant terrible, that is well-known impish symptomatology.

People become quite desperate over it, they say: "What is the matter with me?

Everything is spoiled because I am always doing or saying the wrong thing."

There is a little southern German folk song about a girl who, whatever she does, wherever she goes, has always that little hunchback behind her.

Well, our patient has now only succeeded in reducing the demon to a malevolent dwarf

that threatens to destroy or at least to upset her persona.

The presence of such a dwarf shows also in a very embarrassing disarrangement of one's clothes that makes one appear ridiculous.

But she again puts him right by force.

She says: "Stand up and assume your proper shape. You have the stature of a man. Your horse is down.

You will walk now and you will show me the way down into your country. I have been long away."

You see the dwarf is almost invisible, a ghostly presence that is not under her control.

But if the animus should assume a human form, the stature of a man, that would be something visible and human with whom she could establish a certain communication or relationship.

"Your horse is down" means that he no longer has her libido, but he has his own libido

and his own dignity, and can walk as she walks.

He must be on equal terms with her and show her the way down into his country.

It is plain that being an ordinary man means being an ordinary mind, her own mind which she can control and which is coordinating with her.

If her mind should have unbridled power, it would be due to the fact that her libido had migrated into the animus; she would have made an animus out of her mind. Her mind is a function in herself, but when there is too much libido it becomes an animus-it is inflated and gets autonomous and so has her in its power.

But she is now on an equal level with her own

mind, it can function; she is trying to use her own mind as her guide.

And what is the country of that normal mind?

Mrs. Fierz: Reality.

Dr. Jung: Reality as it is, the reality from which she has been long away.

That has nothing to do with the unconscious.

If there were an animus his country would be the collective unconscious, for the animus is normally a function; one could call it the semiconscious fringe of her mind by which she perceives the collective unconscious.

Mrs. Baumann: You mean this figure is no longer an animus?

Dr: Jung: It is now more her own mind. It is also possible that this part of her mind is projected into a real man.

Dr: Adler: It becomes then what you call the transcendent function?

Dr: Jung: Yes, the animus would carry the transcendent function, it would be a sort of psychopompos, because the animus and the mind of a woman are those functions in which the data of the unconscious and of the conscious can be united.

Therefore the Logos element would carry the transcendent function in a woman, as the Eros would function in a man; his Eros, his personal relatedness, together with the anima, carry the symbol which unites the data of the unconscious and the conscious,

and thus makes the transcendent function possible.

The situation, then, is this: she has made up her mind to tackle the problem of America, she wants to play the game and be reasonable about it and avoid all sorts of possessions, she has the best of intentions not to be animus-ridden.

The next series of visions is called "The Rising of the Serpent," and it is a continuation of the same scene.

She says: The creature became a man. He no longer had the black hair of an animal. After I had spoken I saw appear upon his breast and arms a jagged bloody wound in the shape of a cross. Tears streamed down his cheeks. He bowed his head and walked ahead of me to lead me down the black and rocky path. The man went on ahead of me.

What does that wound in the form of a cross mean?

Miss Howells: It means that she has undertaken the completeness of psychic growth. The cross with its four arms would imply the four functions, and now she has enlisted the human animus, her own mind, in the work of making herself a complete human being. And he naturally weeps because this is an extremely difficult undertaking, and the pain is registered in this mind which is her less conscious part.

Dr.: Jung: That is quite right. This passage confirms what we were saying, the mind and the animus together carry the symbol.

The symbol here is the cross, and it is marked on his breast: her mind is marked by the symbol.

This is a painful condition apparently, for carrying the symbol is a sort of transitus.

The concept of the transitus is part of the mystery rituals, it means the carrying of the symbol or the carrying of the god.

Christ carries the symbol in carrying the cross in the Passion.

And Attis carrying the pine tree is also the transitus.

Attis was a god of Asia Minor, a dying and resurrecting god, like Christ; in a peculiar rite he was represented by a pine tree to which his image was fastened, and the tree was

cut down and carried into a cave; this was evidently a mother cult.

It is like the descent of Christ from the cross; the tomb and the resurrection are the same idea as carrying the body into a cave for rebirth.

The renewal of Attis was supposed to take place in the cave, or in the mother.

There is a similar transitus in the cult of Mithra: the bull is the typical animal that is killed by the hero, who is then represented as carrying the heavy weight of the bull that also is the transitus.

Transitus means the passing over or the change from one condition to another by carrying out a difficult task.

It is therefore comparable to the heroic deeds of Hercules, who had to accomplish twelve iithla.

An iithlon is the trial or work of the hero, and is often compared to the ritual acts

which the mystei had to perform in order to attain to a higher degree of initiation.

In primitive rites these trials were exceedingly painful, the trial of water, of cold, of fire, of starvation, and so on; we have particularly interesting references concerning them from the American and Mexican Indians; there is an old Mexican Indian document, the Popol Vuh, which represents such a way of initiation; it is a sort of textbook of their mystery teaching, which was derived from the classical Maya Quiche culture.

The carrying of the symbol, then, is always a painful transitus from one condition to another, and obviously this going down into the world has here the value of a ritual act.

Mind you, I don’t say that the return of this woman into the real world, her own reality, was a ritual act-far from it.

But I say it should be so; such a going down into reality should be understood in that light, astonishingly enough.

It is usually supposed to be quite simple-nobody would think of making a ritual act of it-but according to the unconscious reflection it would be right if it were.

Then the vision, in the moment when she is about to enter her reality, again says this is a transitus.

So she should apply a ritual as mankind has always done when dealing with a difficult thing.

When you are not sure that the gods are favorable to your enterprise, you perform the

sacrificial ritual, or an invocation or any other act of propitiation, because you don't

know how things will work out, and you try to make sure when dealing with powers which you cannot control.

In all ordinary cases, when you think you control things-possess them or do them easily-you would not dream of such a thing; even the old Romans did not.

You would not perform a religious ceremony before shaving, for instance, or before

going to your office; only exceptional people are as pious as that.

But if you have to pass a state examination, or are to have a particularly difficult and disagreeable conversation with someone, or have to deal with any uncontrollable power, you certainly say a prayer before you enter the house, a prayer or any equivalent of it.

Dr. Escher: When you go to declare your taxes, for instance.

Dr. Jung: Yes, because you don't know what you will look like when you

come out, like a hen without feathers perhaps.

Or instead of a prayer you may develop certain compulsions, or certain superstitions.

To make sure that things are all right in an important situation, you are very careful not to put on the left shoe first, or you are scrupulous about your clothing in order not to offend you do not know whom, like children on Christmas Day in order to make sure of getting their presents in the evening. Now those things are quite involuntary.

In cases of compulsion neurosis, you see that they handle people and things with an absolutely immoral recklessness, and therefore they develop compulsions and are

dependent upon ritual to a ridiculous extent.

Our patient's transition into reality looks to her conscious like a matter-of-course and very simple event; it consists of saying, how do you do, haven't seen you for a long time, isn't it fine weather today.

But if she takes it as simply as that, she will be the victim of it in no time, she will

become quite unconscious and will be swallowed by collectivity.

Then the whole thing has to be done over again; all that she has accomplished will have been in vain, it will be sucked under and she must begin once more at the point where she left America.

Therefore she must retain consciousness of what she has learned in the meantime-or had a chance to learn-in order to be up to this great monster of collectivity, and then she will understand that going down is exactly like going down into the collective unconscious.

For it is the collective unconscious; whether it is outside or inside is the same.

In each case you need a ritual, a certain attitude.

So she should feel the pain of that mark, the cross she is carrying in her mind, and if she forgets about it, she will have lost her values, she will have lost the symbol.

Then her life will be merely an arbitrary choice on the one side, and on the other side perfectly incidental, mere chance.

But with the symbol she unites the conscious and the unconscious so that her life is significant, she feels it to be just the thing she should live, which is far more satisfactory than when it is au fond completely meaningless.

She ought to carry the symbol, but it means all the labor and the pain of the transitus, since it is exceedingly difficult to hold such a conscious condition against the remendous

weight of the power of collectivity.

So her readaptation to human society, or to her own reality, ought to be done in a ritualistic way, with a specific attitude, as you must take the communion, for instance, in a certain spirit, a certain attitude, knowing what you do.

That is a compensation for a sort of casual attitude, as if she were seeing the whole thing in a flippant mood; whereas she should be very serious about it, as if it were the communion.

You see that would guarantee a higher state of consciousness.

If you have to do something which means nothing, you have very little consciousness of it.

But in the ritual act you are supposed to be fully conscious of what you are doing, more conscious than of anything else.

For instance, you can eat a piece of bread and drink a little wine with a very low level of consciousness, almost in a dream; but you cannot take the communion in a dream, you

must be conscious; otherwise it has a very bad effect.

Think this over for the next time, it is very important symbolism. Carl Jung, Visions Seminar, Page 1197-1212

3 Popol Vuh, book of advice, or collection of the council, tr. D. Goetz and S. C. Morley

(1950), a document written in the Quiche language but in Latin script shortly after the

Spanish invaded Mexico in 1519. It is the chief source of information on ancient Mayan religion and mythology. See also Maud Oakes, The Two Crosses of Todos Santos (B.S. XXVII, 1951).

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=4GYG15MQCPJTC3Q8YRKC&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=534611dc-08e2-4dae-be81-237b86d

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"Salome" in The Black Books - Quotations (2021-10-11 04:39)

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[1]Black Books

The figure of Atmavictu went through a number of incarnations, as an old man, a bear, an otter, a newt, a serpent, then simultaneously a man and an earth serpent.

He was Izdubar, and became Philemon. The black magician, Ha, was the father of Philemon.

Ka was the father of Salome, and also the brother of the Buddha.

Ka was Philemon’s shadow.

Philemon further identified himself with Elijah and Khidr and claimed that he would become Phanes. The Black Books, Vol. I, Page 70

You do me wrong, Elijah is my father, and he knows the deepest mysteries, the walls of his house are made of precious stones, his wells hold healing water and his deep eye sees the things of the future-And what wouldn’t you give for a single look into the infinite unfolding of what is to come?

Are these not worth a sin for you?" Salome, The Black Books, Vol. II, Page 181

We [Elijah/Salome] are really together and are not symbols. We are real and together. Carl Jung, The Black Books, Vol. II, Page 182

I do not love her, I fear her. My knees tremble.

A voice says: "Therein you acknowledge her divine power." Must I love Salome? Carl Jung, The Black Books, Vol. II, Page 183

Jung: Dear Salome, I thank you for your love.

It is beautiful to hear love spoken of. It is music and old, far-off homesickness. look, my tears are falling on your good words.

I want to kneel before you and kiss your hands a hundred times, because they want to give me the service of love. Carl Jung, The Black Books, Vol. IV, Page 250

A dream told me that you were suffering, you Elijah, you Salome, you elders, and you, my maternal soul that cannot forget me.

You, maternal soul, tell me why should I, who had been your lover, appear to you now as your unbeloved man? Carl Jung, The Black Books, Vol. VI, Page 235

What is, gives no pleasure. Pleasure comes only from the new.

Your maternal soul would also like a new husband-ha ha! She loves change.

Her bourgeois man is not pleasurable enough for her. In that respect she is unteachable and therefore you believe she is mad.

We love only what is coming, that gives pleasure. Salome, The Black Books, Vol. VI, Page 237

But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest. First she is my own being, then she is a serpent and a bird, then she is mother and father, then even further away Salome and Elijah. Carl Jung, The Black Books, Vol. VI, Page 238

Elijah: I do not like this multiplicity. It is not easy to think it.

Salome: The simple alone is pleasurable. One need not think about it. Carl Jung, The Black Books, Vol. VI, Page 238

Salome: Father Elijah, do you realize that men are ahead of us?

He is right, the many is more beautiful, richer, and more pleasurable. Jehovah is twofold unity, and always the same. Salome, The Black Books, Vol. VI, Page 239

He [Jung] had further encounters with Elijah and Salome on December 22 and 25.

These critical fantasies signaled a breakthrough from passive witnessing to active engagement. He had broken through a barrier; a method had been found and consolidated.

Trusting to his soul's vision, he entered into an exchange with the figures, listened to them, and allowed himself to be instructed. The Black Books, Vol. VII, Page 24

Yes, but you still need to take care of what is yours. You should have asked.

I had to make you uneasy. Salome cooks poisonous potions. She is a Medea, adept in magic. Phanes, The Black Books, Vol. VII, Page 194

She is always there where I don't look. Do you believe that Philemon can see Ka and know what he is doing?

Why would both have different kinds of truth, if they could reciprocally see themselves and know of one another? Consequently

Salome is foreign to me as well.

I only see my light, never my shadow, since I see out from within- Ka alone can say what Salome is doing. Jung's Soul, The Black Books, Vol. VII, Page 197

First and foremost, you [Jung] should see that you are behind. Why did you give me the two kinds of properties?

Why did you not separate the opposites?

Why did you leave me mixed? This creates the trouble of the standstill. The opposites cancelled each other out.

My other half, which is on the side of the earth, is another soul than I. She is between things and you.

I am between the eternal images and you.

I am mind, she is feeling. I am light, she is dark. The black one is her symbol.

You have still not released Salome from her.

Sh e is the spirit of the earth that dances poisonous dances, that bewitches and intoxicates, that drinks blood and causes magical sickness.

If she were released from the symbol, she would give form, substance, and actual life to the eternal images.

But she intoxicates herself in the blood of the holy one.

Why?

She has not been released from the human symbol. Why do you love the black one? Because she is the dancer- (there is a scratching on the door). Jung's Soul, The Black Books, Vol. VII, Page 186

I will not be your slave-what is the fortune of the earth when it burns like hellish fire? When it makes sick, like poison?

The struggle against you is accepted. I will not rest until you have handed over your power to men. Man must live.

You should obey.

I do not want to do without the beauty of the earth, the fragrance of the fields should not evade me, but the serpent poison should be slain, so that man can wander among the flowers. Salome, The Black Books, Vol. VII, Page 187

You're [Salome] not confusing me. Weakness is a strength.

Weaknesses are the strongest powers of human life.

I will wrestle from you the mystery of weakness, my weakness.

Since I want man to become strong so that he can live on the earth without succumbing to the earth spirits. Carl Jung, The Black Books, Vol. VII, Page 187-188

You have seen fear in me-do you have the evil eye? This is Philemon's work! He gave you the evil eye.

That is his late revenge for the fact that I broke his wing when he was Simon.

Why did I have to help the Christians? Salome, The Black Books, Vol. VII, Page 189

The question of my mystery. I have no mystery-pleasure and the sensation of pleasure-what's that for a mystery?

That is only a happening and nothing more. It is the devilish guile of Philemon to let me sense a mystery behind this.

It is certainly Philemon who hatched this thought, and not this man. How could a man

come to a such a thought?

Pleasure is the sensation of pleasure and nothing further. Why should there be a mystery behind this?

Why does this man ask me about a mystery behind this? Who gave him this crazy thought?

Who goaded him to the impertinence to ask me such? To attribute such a crazy thought to me?

Who other than Philemon?

Only his evil art can produce such thoughts, that stick to one like a robe of Nessus.

But I have no mystery, it is madness to ask me about mysteries, impertinence, cruelty. There is nothing behind sensation, no mystery, nothing beyond or within it.

It is sensation alone-yes, laugh at my tears-sensation is sensation, pleasure is pleasure, displeasure is displeasure and nothing further.

I do not want there to be a mystery within it-that is a disgusting, crazy thought, dirty and stupid. Salome, The Black Books, Vol. VII, Page 190-191

Don't you notice that Salome goes against morality?

She is in her manner pure, pure pleasure, pure sensation, with no thought, dirtied by no mystery-that is her ideal.

You have offended her moral sense, you have even undermined it, since doubt no longer leaves her. Jung's Soul, The Black Books, Vol. VII, Page 191

Pleasure wants image in eternity and image wants pleasure in eternity.

Sublime one, the 4 ways are accomplished, the 4 sufferings have been fulfilled borne, the 4 joys are fulfilled fulfilled, the offering to the Gods of the 4 winds have been prepared.

The final work is accomplished: Salome became sighted.

The 4 winds rise up to you, the 4 streams flow to you.

The time has come where you alone speak, you God of all true and false Gods, you being of all non-being. We are silent and await your speech. Jung's Soul, The Black Books, Vol. VII, Page 191-192

Sensation is pure. Why do you want to mix in a mystery and muddy clear water with it? Salome, The Black Books, Vol. VII, Page 191

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=33KKI59L6LXEW&dchild=1&keywords=jung+black+books&qid=1607262037&sprefix=jun

Emma Jung and Toni Wolff in The Black Books - Quotations (2021-10-11 05:15)

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[1]Black Books

On January 5, 1922, Jung’s soul advised as follows:

"You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni. I want to rule alone."

“You must let Toni go until she has found herself and is no longer a burden to you."

On the next day, his soul elucidated the symbolic significance of the relations between Jung, Emma Jung, and Toni Wolff in terms of Egyptian mythology. The Black Books, Vol. I, Page 96

She [Toni Wolff] felt that his fame and success were increasingly taking him away from her and resented "his works, ideas, patients, lectures, E. [Emma], children."

This was cause for bitterness:

"Again some resistance, when I think how he realized all his famous ideas through the relationship with me (which he only admits occasionally) and how famous he is now, and that E. is with him instead of me, and how I can never accompany him there." The Black Books, Vol. I, Page 97

On November 25, 1922, Jung, Emma Jung, and Toni Wolff left the Club. The Black Books, Vol. I, Page 82

Jung had some powerful experiences: on June 27, 1917, he wrote to Emma Jung that three days prior, he was on Pointe de Cray (a mountain just northwest of Chateau d'Oex),

"It was a glorious day.

On the summit I had a wonderful ecstatic feeling. Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia.

It was like a transfiguration.

Today I'm probably going down to hell again for this.

I want to cling to you, since you are my center, a symbol of the human, a protection against all daimons."

This letter underscores the centrality of Emma Jung in his life. The Black Books, Vol. I, Page 68-69

A critical chapter in Jung's self-experimentation was what he termed the integration of the anima.

Toni Wolff saw this as one side of the story, as it also involved the process by which he had "introjected" her. The Black Books, Vol. I, Page 95

In 1944, apropos a dream, she [Toni] noted that Jung placed undue stress on the subjective level, "because he had to realize the anima, but he thereby introjected me and took my substance." The Black Books, Vol. I, Page 95

On January 5, 1922, Jung's soul advised as follows:

"You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni. I want to rule alone."

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In contrast to a marriage, Toni Wolff saw her relationship with Jung as an "individual relation." The Black Books, Vol. I, Page 96

Marriage is socially, legally, psychologically accepted. Nothing new can come from there; it can only be transformed, also individually, through individual relationships. That is why the individual relationship is a symbol of the soul. Toni Wolff, The Black Books, Vol. I, Page 96

On September 13, 1925, she [Toni] noted that their [w/Jung] relationship stood under the "sign of Philemon." The Black Books, Vol. I, Page 96

What C. [Jung] has achieved now is all based on me.

Through my faith, love, understanding and loyalty I have kept him and brought him out.

I was his mirror, as he told me right at the beginning. / But my entire feeling, phantasy, mind, energy, responsibility worked for him.

I have an effect-but I don’t have substance. I didn’t know how to "play."

I gave him his life. Now he should give me mine and be a mirror to me. Toni Wolff, The Black Books, Vol. I, Page 96

"Through my medial side, I am like C.’s hollow form and therefore I always wanted to be filled in by him." Toni Wolff, The Black Books, Vol. I, Page 96

On April 10, 1926, she [Toni] noted, "Had a psychological scurvy through C.’s absence of vitamin C.

"It is the same with me as with the Elgonyi: C . is not only vitamin. Also, when I am with him the rising sun is good, relaxing, everything destructive has gone. When I am on my own, it eats away at me." The Black Books, Vol. I, Page 96-97

She [Toni Wolff] felt that his fame and success were increasingly taking him away from her and resented "his works, ideas, patients, lectures, E. [Emma], children."

This was cause for bitterness:

"Again some resistance, when I think how he realized all his famous ideas through the relationship with me (which he only admits occasionally) and how famous he is now, and that E. is with him instead of me, and how I can never accompany him there." The Black Books, Vol. I, Page 97

In dedicated copies of his books, Jung gave private acknowledgment of her involvement.

Her copy of Psychological Types bears the dedication:

This book, as you know, has come to me from that world which you [Toni] have brought to me.

Only you know out of which misery it was born and in which spirit it was written.

I put it in your hands as a sign of gratitude, which I cannot express through words The Black Books, Vol. I, Page 97

Likewise, her [Toni's] copy of Psychology and Alchemy (1944) bears a dedication to his "soror mystica."

In public, he acknowledged her active role in all the phases of analytical psychology in his introduction to her collected papers. The Black Books, Vol. I, Page 97

"Introduction to Toni Wolff, Studies in C.G. Jung's Psychology" (1959) , CW 10, 887

Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration.

Today I'm probably going down to hell again for this.

I want to cling to you [Emma Jung], since you are my center, a symbol of the human, a protection against all daimons. Carl Jung, The Black Books, Vol. I, Page 69

At the same time, Emma Jung continued to play a central role in Jung's life.

She ran the household, raised their children, and maintained the human dimension for him, while also facilitating and accompanying him in his self-experimentation. The Black Books, Vol. I, Page 33

In 1910, she [Emma] began an analysis with Jung, and she worked with Leonhard Seif in 191197 and later with Hans Trub (who was married to Toni Wolff's sister Susanne). The Black Books, Vol. I, Page 33

She [Emma] played an active role in the Association for Analytical Psychology and later practiced analysis, also studying physics, mathematics, Greek, and Latin. the languages later enabled her (in contrast to Toni Wolff) to accompany Jung in his explorations into alchemy. The Black Books, Vol. I, Page 33

She [Emma] undertook her own research, which culminated in her work on the Grail legend.

From around 1914, she began to do active imagination in the form of dialogues, paintings, and poems. The Black Books, Vol. I, Page 33

Ximena Roelli de Angulo, Cary Baynes's daughter, recalled,

"I think that Emma must have always played just as large a part in his creative life as Toni did- just a different part" (interview with Gene Nameche, Jung biographical archive, CLM, p. 54). The Black Books, Vol. I, Page 34

Emma Jung commented,

"The concept of God does precisely not match a known image or an imago," to which Jung replied,

"That is already the case with the primitives (the God is not the father, but the Grandfather, etc.).

This shows that it is not a revaluation of the father and that it is only concept by proxy that could be replaced by any other.

God is everything that is xx and creates emotion." The Black Books, Vol. V, Page 280, fn 417

Jung also painted two portraits of Phanes, giving one to Emma Jung and one to Toni Wolff (The Art of C. G. Jung, cats. 50, 51, pp. 122–23).

Phanes also figures in two further paintings (Ibid., cats. 52, 53, pp. 124–25). In cat. 53, the background figures on the left and right respectively are Ka and Philemon. Carl Jung, Vol. VI, Page 277, fn 267

A triumvirate, you, Emma, and Toni, the symbolic bearers, the Egyptian symbol, indicated in the word "FANDRAGYPTI," pheasant of the Egyptians, Isis, Osiris, Nephthys.

Nephthys-Toni therefore receives both the fish, i.e., the night or unconscious side.

Both the fish fertilize the mother and cause the birth, the Christian-Antichristian follows behind as the afterbirth.

This prediction is good. You can calm down. Jung Soul, The Black Books, Vol. VII, Page 215

Dream: Emma, the 2 oldest daughters and I are sort of guests of a rich peasant in southern Siberia or South Africa.

He practices ostrich breeding. low thatched building.

I prepare a lemonade with ice to combat the heat. Emma reaches with her hand into it and spills the stuff.

I am furious and throw all the glasses against the wall.

They don't break but fall like a rubber ball to the ground. I leave the room and go into a type of barn.

There is a low wide table, on which remarkably old books lie.

I take one in brown leather: "Acta Thomasina."

The pages are of brown pressed leather. In the middle of each page is an archaic figure of a prophet with his words in hieroglyphic signs alongside. Carl Jung, The Black Books, Vol. VII, Page 202

On September 20, 1910, at the age of twenty-three, Toni Wolff was brought by her mother to see Jung

According to her sister Erna, he had successfully treated the son of a friend of her mother's, who consequently recommended Jung. The Black Books, Vol. I, Page 27-28

In November 1912, Jung returned from his New York lectures.

In a diary entry of December 29, 1924, Toni Wolff noted that twelve years before, on Jung's return from America, she went to him and "spoke of relationship." The Black Books, Vol. I, Page 29

In the November 15, 1913, entry in Book 2, following his account of the dream around December 1912 of the dove that transformed itself into a small girl and then back into the dove, Jung noted, "My decision was made. I

had to give all my faith and trust to this woman [Toni]." The Black Books, Vol. I, Page 29

In March 1913 he went to America again for five weeks.

Decades later, Toni Wolff noted in her diary,

"The feeling is somehow similar to 1913, when C[arl] went to America and we separated-and yet we couldn't do it afterward."

This suggests a separation may have taken place at this time. The Black Books, Vol. I, Page 29-30

Years later, Jung spoke to Aniela Jaffe concerning the relationship with Toni Wolff He said that he was faced with the problem of what to do with her after her analysis, which he said he had ended, despite feeling involved with her.

A year later, he dreamed that they were together in the Alps in a valley of rocks, and that he heard elves singing, and that she was disappearing into a mountain, which filled him with dread.

After this, he wrote to her. He noted that after this dream, he knew that a relationship with her was unavoidable, and that his life was in danger.

On a later occasion, while swimming, he found himself with a cramp and vowed that if

it went away and he survived, he would give in to the relationship. The Black Books, Vol. I, Page 30

In a diary entry of March 4, 1944, Toni Wolff referred to "31 years of relationship and 34 years of acquaintance."

This confirms that her relationship with Jung began sometime in 1913. The Black Books, Vol. I, Page 30

At the beginning of her analysis T.W. had the most incredible fantasies, a whole eruption of the wildest fantasies , some even of cosmic nature.

But at that point I was so preoccupied with my own material that I was scarcely able to take on hers.

But her fantasies entered exactly into my line of thought. Aniela Jaffe, The Black Books, Vol. I, Page 30

On April 26, 1936, Wolff noted in her diary:

"I still transfer father symbols onto C.[Jung] That is why I am never entirely with myself and am no counter-weight to him" (Toni Wolff, Diary' J, p. 101). The Black Books, Vol. I, Page 30, fn 86

Concerning her attraction to Jung, toward the end of her life Toni Wolff recalled that she had her first transference to Friedrich Schiller, in 1905, then to Goethe, and then to Jung, as a "productive genius." The Black Books, Vol. I, Page 30

When C[arl] begins to participate with my psychic material perhaps I have got what I need- the nurturing and supporting substance?

I suspect myself of having insufficient confidence in him, because my analysis back then was intermingled with his problems- although it was also good for me. Toni Wolff, The Black Books, Vol. I, Page 31

At the inception of their relationship, Toni Wolff was not interested in marriage and having children.

She was critical of what she had observed of marriage: it seemed to make men less active and less enterprising- merely content with being fathers.

It made both men and women less interested in culture. The Black Books, Vol. I, Page 31

After having children, women often didn't need their husbands, and their own problems tended to return. Her mother hadn't learned to work and had consequently plagued her children with unused libido. Toni Wolff was also critical of the bondage of marriage. The Black Books, Vol. I, Page 31

T. W. was experiencing a similar stream of images.

I had evidently infected her, or was the declencheur [trigger] that stirred up her imagination.

My phantasies and hers were in a participation mystique. It was like a common stream, and a common task.

Gradually I became conscious and gradually I became the center; and in the measure to which I attained these insights, she also found her center.

But then she got stuck somewhere along the way, I remained too much the center that functioned for her.

Therefore I was never permitted to be other than she wanted me to be, or than she needed to have me be.

At that time she was entirely drawn into this terrible process in which I was involved, and she was just as helpless as I was. Carl Jung, The Black Books, Vol. I, Page 31-32

He [Jung] was conscious of the loss of his collaboration with Freud and was indebted to his wife [Emma] for her support. The Black Books, Vol. I, Page 15

After that I had this dream around l 1/2 years ago:

I am lying on a bed with my wife [Emma] in a chamber with an open ceiling (similar to the roofless houses of Pompeii.)

All at once my wife startles and climbs the wall rapidly and disappears upward.

She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake. Carl Jung, The Black Books, Vol. II, Page 160

What you will learn from me you must apply to your wife [Emma].

You also speak to me and don’t know what you have to say, nor what I will say.

You should also speak to her like this, and just as I answer your questions, so also will she answer.

You trust me to speak from myself, why do you not also trust your wife?

Much rather you should trust your wife. Jung’s Soul, The Black Books, Vol. VII, Page 216

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2SD66VXJ39W69&dchild=1&keywords=jung+black+books&qid=1607249662&sprefix=jun

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27 January 1932 Visions Seminar, Lecture II (2021-10-12 04:10)

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[1]Visions Seminar

27 January 1932 Visions Seminar, Lecture II

We spoke last time of the return to the Christian form, shown in the vision by the Gothic cathedral, the church triumphant, and we also mentioned the gargoyle.

What was the reason for this Gothic setting? Why should it appear just now?

Miss Hannah: It was because she had become entirely black, having taken on the antique point of view.

Dr. Jung: Exactly. The series of visions before had led us in to a pagan atmosphere, which was also a chthonic atmosphere.

Paganism is not necessarily chthonic, it may be spiritual, but it usually has a chthonic character when it occurs in such unconscious visions, because whatever antiquity produced of spiritual matter was assimilated by Christianity.

The spiritual contents of the cult of Attis, for instance, and of Mithra, and of the Great Mother, were taken over into Christianity.

The Great Mother became first Isis and then Mother Mary.

And Horus, and the old Asiatic priest-kings, and the Roman emperor, were all sons of God; those mystical kings were kings by the grace of God.

The Emperor William was the last to be king by the grace of God, his vanity made him believe that he was a mystical king.

The title of the Emperor of China was the Son of Heaven.

It was an exceedingly spiritual idea which was personified by the typical son-god, as Horus was the son of Osiris, and Christ was the son of the Father.

All those very spiritual ideas have been absorbed into Christianity, but the chthonic elements of paganism were excluded or suppressed, and therefore they are in the unconscious.

Nearly all unconscious products are saturated with chthonic qualities or allusions.

But in this new series of visions a change takes place: the blackness of the earth changes into the spiritual aspect, and this is necessarily Christian, and Gothic in particular, because the essence of real Christianity is the Catholic religion. It is medieval because the patient is a Protestant.

If she were a Catholic, she would have no need of a medieval setting, since Catholicism would then be an up-to-date religion to her.

But to the Protestant, Catholicism belongs to the religious level of about four hundred years ago.

Now we come again to the small grotesque animal like a gargoyle.

Such animals were used, as we said, in the Gothic style for decoration.

Gothic monuments are covered with these little demons or monsters, creeping up the spires, or hidden somewhere in the carving, and they are all indubitably of chthonic origin.

They derive directly from those funny animals of the Norman style, but at that time they were of a more dangerous quality.

They were either fighting with one another or fighting with man, and sometimes overcoming man, which shows that as late as the eleventh or twelfth century those psychological factors were still strong enough to cause a serious conflict or even to destroy man.

But when the Christian attitude became triumphant, in the time of the Gothic style, they could afford to represent them as comical ornaments on a building which was otherwise completely spiritual.

The Norman style is closer to nature, the stone prevails, the buildings are more like caverns-while in a Gothic building one is hardly aware of the nature of the stone because it is transformed into a living tree, it is alive, it is permeated by the spirit.

The chthonic element is only a sort of comical accessory, as expressed by the gargoyle, which is often represented as a little devil-like the famous horned devils of Notre Dame.

The priest who stepped up to the altar was attacked by that little gargoyle, which means that the chthonic factor was asserting itself, though it seemed to be completely overcome by the spiritual quality of the Gothic mentality.

It was not repressed, and it began to disturb the ceremonial; the creature kept clutching at the gold robes of the priest, who tried to get rid of this pagan factor, but was unable to.

Then when the priest was lifting the sacred chalice in the ritual, small animals and frogs jumped out of the chalice.

How would you interpret such an apparition?

Dr. Reichstein: It seems to be a very important moment here. It might be compared to the moment when the Kundalini snake leaps up and hisses.

Dr. Jung: Well, it is quite possible that the patient is alluding to something which she has read, as is often the case in such visions.

Moreover, it is probable that she has seen in my Psychology of the Unconscious the reproduction of a very famous picture of St. John, by Quentin Matsys.

St. John is often represented with a chalice, but this picture is unusual in that there is a little dragon with feet and wings in the chalice.

This refers to a legend that St. John was given a goblet of poisoned wine, but by making the sign of the cross he caused the poison to disappear.

Probably it is a so-called explanatory legend, as legends are often invented to explain something otherwise inexplicable.

It really does not explain this picture, for if there were a snake in the goblet, St. John would have seen it.

The snake must symbolize the poison, but when he takes away the power of the poison, the so-called virtue of the drug, why should a snake or a dragon rise from the goblet?

So the legend is merely a sort of analogy, because the snake and poison are more or less identical.

But what about the dragon? One would not symbolize poison by a dragon.

So it probably has very much more to do with antique symbolism, since in early Christianity many motifs were taken over from the antique way of thinking or antique illustration.

The very early Christian illustrations, the illuminated books, were modeled after Greek or Roman books and manuscripts, or taken from pictures in the temples.

Cumont mentions a famous case: in the early medieval representations of Elijah's ascent to heaven, the design is practically the same as in the representations of the god Helios taking his daily flight over the sky.

One recognizes the curve of the leaping horses and the chariot, and the position of the god, and usually in the free space below the hoofs of the mounting sun-horses there is a reclining figure with the lines of conventionalized water, which is Oceanus, the god of the ocean-out of the ocean rises the chariot of the sun.

Now Elijah has nothing to do with the chariot of the sun, nor with Oceanus; therefore it must have been an imitation of those very famous Mithraic representations which were practically everywhere, since all the larger towns in the later Roman times had a Mithraeum.

So many legends of the old gods, or the old symbols of the gods, were directly taken over into Christianity.

A number of the saints either had qualities of the antique gods or were the antique gods.

There is a famous book by Usener, a German scholar, about St. Tycho, a most objectionable old saint, showing that he was really Priapus, the phallic god of fertility.

And there are still chapels in the South of France which are dedicated to a patron saint called St. Phalle-Saint Phallus.

So we are quite safe in assuming the possibility that the chalice in the vision is really an antique symbol which originally looked a bit different, perhaps-like this chalice and with the snake.

Do you recognize it?

Remark: It looks like the amphora in the Mithraic symbol.

Dr. Jung: No, the Mithraic amphora is more like this: the serpent is on one side and the lion on the other.

The serpent is often quite close to the amphora, trying to get in, but it never succeeds, the lion always prevents it, so the sacred vase remains in the center.

But that has an entirely different meaning; there the vase has a very central meaning, while here the serpent is probably putting a drop of poison into the goblet which contains the medicine.

The serpent was the sacred animal of Aesculapius, the god of the doctors, who had a famous clinic for all diseases at Epidaurus.

There a huge serpent was kept, and in the time of the great pestilence, when Diocletian was the Roman emperor, they brought that serpent-it was not a mythical serpent, it was a real snake-from Epidaurus to Rome as a sort of apotropaic charm.

Probably the chalice has to do with that serpent.

You see, the idea of the antique symbol is the bowl or the goblet which contains the medicine, but in order to make the medicine mana and powerful, to give it really healing virtue, it needs a drop of poison, it needs the addition of the serpent.

One could say that the serpent was the familiar daemon of Aesculapius who was a sort of god-hero; he was the mediator, a pagan Christ, a Messiah figure really, and he had, as all those old heroes had, the soul of a serpent.

In Northern mythology it was said that one could recognize the hero by the fact that he had snake’s eyes; the expression in the eyes of the hero was not human, it was snakelike.

This was not in any way derogatory, it simply denoted his divine character.

For snakelike means animal-like, and animal-like meant divine.

It was not human, therefore it was represented as divine, as the Holy Ghost was represented by a dove, or the Evangelists by their animal emblems, only one of which was human.

So the serpent is a soul demon, and the idea is that when the doctor prepares his medicine it is human work, and it is quite nice, perfectly all right, yet it has no virtue-until the doctor’s soul demon puts at least a drop of that poison into it; then it works, then there is magic power in it.

That is an extremely modern conception.

When the doctor's medicine is nothing but routine which he draws from a book about pharmacology, sure enough there is no juice in it, it lacks the real kick; but when the soul demon is in it, it works.

Then there is a peculiar sort of participation mystique inasmuch as the serpent, as a soul, represents the lower strata of the human personality, the cold-blooded animal, the animal of the darkness, of the spinal cord, and of the solar plexus.

The solar plexus has been associated with the sympathetic nervous system since times immemorial.

It is the sym-pathein which means to suffer with; sym means with, and pathein means to suffer.

Now in a most contradictory way-for it is quite inside, it has no eyes, no ears, no sense organs and no brain, and is represented by the serpent, the cold-blooded animal-it is through the sympathetic nervous system that one feels most, because that psychical system is deep in the unconscious within, by which one is in participation mystique.

It is as if one were connected with everybody through this famous hypochondriacal region.

In books by old German physicians, like Justinus Kerner, or Passavant's book about magnetism, the sympathetic system plays a very great part and particularly the hypochondriacal region.

That is the triangle just above the stomach, and behind that is the region of the plexus solaris.

So Kerner's patient, Frau Hauffe, the famous seeress of Prevorst, used to emphasize this region; she used to put everything she wanted to read or to understand upon this place, as the most sensitive spot, in order to get into sympathetic contact with it.

Now applied to our symbolism, that would mean that the doctor's medicine is only good or helpful if the serpent has put a drop of sympathy into it-of participation mystique-and you can understand the extraordinary wisdom in that.

Why St. John should be equipped with such a symbol I cannot tell you.

St. Luke is said to have been a doctor, so such an emblem might very well have applied to him; but one can only speculate as to why St. John figures in that symbolism.

The Christian interpretation is, of course, quite simple: the chalice contains the wine or the blood, it is the pharmakon athanasias, the medicine of immortality, and the wine is only good and strong if it is the blood of Christ.

But it only becomes the blood of Christ by the grace of God; that is, through the intercessus divinus in the sacrament, in the rite of transubstantiation.

So Christ would appear in the form of the serpent.

It is a Gnostic idea that Christ was the healing serpent.

His blood is the essence of his life and the healing poison for the world.

Only when Christ puts that magic drop of his essence into the chalice is the wine the blood, only then is it magic, the medicine of immortality.

I have told you in former seminars why Christ was supposed to be the serpent.

Curiously enough, there is no trouble in identifying the dragon or serpent with Christ, even within the Christian iconography; for what one usually sees in the chalice is the Host like the rising sun, and the Host is the body of Christ-it is Christ in the chalice.

So when one finds the dragon or the serpent there, one can be quite certain that it means Christ.

The Gnostic interpretation was taken over, more or less unconsciously, by the early church-at the time, for instance, when there was a very important movement of the Marcionites who were persecuted by the church as heretics.

But always the persecutor cannot help taking into his psychology a part of that which he has overcome.

So just as much was absorbed from the heresies in the church, or even more, than from antiquity.

Now where do those frogs and other little animals that leap from the chalice really come from, psychologically speaking?

What is the enchantment of the facts?

We must see where certain symbols start, for there is a sort of transformation which begins somewhere and ends somewhere; it is not merely a disconnected series of pictures, there is an inner causal connection.

Mr: Allemann: It comes from the chthonic element which was in her, and which then went into the gargoyle, and from there to the serpent.

Dr: Jung: Yes, the gargoyle is that serpent.

The gargoyle keeps clutching at the priest’s robes, he cannot get rid of it, and in the sacred ceremonial in comes the gargoyle too, it even creeps into the chalice and reappears transformed-though not much transformed because the frog and other small animals are very similar.

Then that very probable memory in the background of our patient’s mind of the picture in Psychology of the Unconscious shows clearly that the creatures which come out of the

chalice are in this case very much like the gargoyle, though they are less grotesque and now consist presumably just of cold-blooded little animals.

The only thing she really saw clearly was a frog jumping out. That is very modern symbolism.

I cannot give you an antique parallel to this invention, yet it is apparently an exceedingly important idea.

Dr: Reichstein: In alchemistic pictures one sees the dragon that is afterwards transformed into a frog. It comes out of the mouth of the dragon.

Dr: Jung: That is true, in alchemy one finds a similar series of events.

And the frog also appears there in the form of a toad; they did not pay much attention formerly to small zoological differences, so we must throw them into one, it is called by both names.

Another very curious connection, which is also found in alchemy, is that between the virgin and the toad.

Do you know anything about it?

Dr. Reichstein: The toad drinks her milk.

Dr. Jung: Yes, the toad drinks the milk from the breasts of the Virgin.

I remember a fountain in Nuremberg where the water pours from the breasts of women into the mouths of frogs.

Also, the toad is a medieval symbol of the womb.

And another analogy is the very beautiful fairy tale of the frog and the princess: A princess was playing with a golden ball which fell down into a well where she could not recover it.

But there was a frog in the well who said he would bring it up to her if she would promise to fulfill

his conditions, namely, that he should sit at her table that he should eat from her dish, and that he should sleep in her bed.

She promised everything because she was so grieved at the loss of her ball, so the frog brought it back to her.

Then of course she wanted to forget all the conditions.

The frog had constantly to remind her of her promise, and each time she obeyed with great reluctance because the frog was so terribly slippery and cold and repulsive, and of course the more she had to fulfill the conditions the worse it became.

To be in the same room, yes, but to eat at the same table and from the same dish!

Then the last condition that the frog should sleep in her little bed was simply unheard of and she would not allow it.

Nevertheless the frog forced himself into her bed, whereupon she seized him and threw him against the wall.

And in that instant the frog fell away and out came the prince.

The golden ball is the sun which represents our libido.

The libido of the princess runs away, so the poor girl has a depression, she loses her joy in life.

She doesn’t know where it has gone and she wants to recover it.

Then the voice from the depths says, if she will fulfill all those conditions she will get back her pleasure in living.

In other words she must assimilate that cold repulsive thing.

If she is capable of doing so, she will recover her joy, her prince will appear.

This is an eternal truth, and it is at the same time wisdom of very practical application.

I have to say pretty much the same thing at least three or four times every day.

Moreover, it is great religious symbolism: the sun, the light of the day, disappears into

darkness; our highest value-the golden ball is our highest value disappears, and we don’t know what to do; we are in utter darkness, in the sadness of despair.

Then we listen to the voices of the depths, and they make conditions which we don’t like at all.

But if we are able to fulfill these conditions, the light of the divine sun will return, the superman.

For the Prince Charming is always a superior man, a wonderful paragon of all virtues, and he represents man’s renewal, his own resurrection.

The idea here is rather similar; that is, the frogs which appear do not mean a defilement of the sacred chalice, they mean the healing substance or the healing symbols that emanate from the womb of the chalice.

That is the connection between the virgin and the chalice: the virgin is the vessel, the vas insigne devotionis, as she is called in the Lorettanian Litany, the excellent vase of devotion, the vase into which is poured the devotion of believers.

And the virgin is at the same time the astrological sign Virgo, meaning the earth, so the earth is the cup, or the receiving or conceiving vessel from which issues the saving symbol.

In the one case the virgin produces the Prince Charming, which means the superior man, the beautiful youth, a sort of mediator of pagan quality (fairy tales are thoroughly pagan), or the most beloved spiritual king, Christ.

And in the other case the virgin gives birth to, or nourishes, the toad or the frog. So the frog is a peculiar symbol.

If you think of the transformation of the frog into the Prince Charming, and of the frogs fed by the milk of the Virgin, or the Virgin bringing forth a frog, you realize that it is simply another analogy; it is an animal symbol of the child.

Mrs. Sawyer: It is the thing that Nietzsche couldn't accept.

Dr. Jung: The "ugliest man" in Thus Spake Zarathustra was the thing he could not accept.

Nietzsche went a similar way, back to the Dionysian experience, and out of that followed the idea of the ugliest man-after many detours, a serpent-like movement of the symbolism-and the book ends with the idea of the superior man.

He refused to accept the other side because it was too repulsive, and because it became associated with his phobia: he suffered from the idea that he had to swallow a frog or a toad; whenever he saw one he had a compulsory inclination to swallow it.

This appeared in a dream that a toad was sitting upon his hand; it referred to his syphilitic infection which he really could not accept, it was his clash with the earth, there the earth got him down.

But that is a side question.

The frog as a general symbol is pretty clear.

Princess v. Hohenzollern-Sigmaringen: It is sexuality.

Dr. Jung: Well, inasmuch as sex is understood as an ugly and repulsive thing, which is not necessarily the case; though I admit that it is so in most cases.

There is a sexual implication, but in the first place the frog means something quite different, as I just said.

Dr. Reichstein: It is a symbol of transformation.

Dr. Jung: Yes, but in itself the frog symbolizes a transitory stage which is impersonated by very definite beings.

There are probably quite a number of them among us, only they are not recognizable-

children, of course.

You may never have realized that the frog is the first attempt of nature to produce something like man, an animal with two legs and two hands but no tail.

You know when mothers are bathing their babies they call them little frogs or tadpoles in the water; also one calls a dwarfish child, or a little guttersnipe, a little toad; and here in Switzerland we call a flapper a little toad.

So the frog is a sort of child; it is a childish attempt of nature to produce something like man on the level of the coldblooded animals, it is a cold-blooded little man.

One could call the frog.

in the fairy tale a sort of embryonic man in which the beautiful prince is not yet recognizable.

This fairy tale is in a way very profound: it is really a metaphorical or plastic demonstration of that wonderful verse by Angelus Silesius, the German mystic:

Willst Du den Perlenthau der edeln Gottheit f angen,

So musst Du unverruckt an seiner Menschheit hangen.

That means literally: If thou willst catch the noble godhead’s pearl dew, then thou must cling to its humanity imperturbably.

You see the deeper idea is that the frog prince is man.

Man as he is, is the frog form of the superior man to be, of the beautiful being that is in man but that has not yet revealed itself.

We are the ugly repulsive husks that surround the golden kernel, the divine soul of man.

This little fairy tale is really a great myth, a sort of initiation myth, and perhaps derives from, or is the mother of the ancient myth that through a violent intervention man is able to break through the husk and become the superior being.

Therefore when the frog appears in dreams or visions or fairy tales, it means man under his chthonic aspect, his "nothing but" aspect.

Our consciousness of what man is, of being human, is the frog; it means man looked at as a mere biological being.

But that is only the outer shell of something very much more beautiful and perfect inside, the shell

that will be broken through and cast off, either by death, when the beautiful superior man is liberated, or by the intervention of the mystical rite in initiation.

That is the reason why certain Negro tribes call those members of the tribe animals, who refuse to be put through the cruel initiation rites.

They have not been liberated from the husks of the animal, they are still cold-blooded frogs living only partially on land, and still partially immersed in the primeval unconscious condition.

They have not yet attained to the warmth of the divine sunlike being.

For man is a warm-blooded animal, he is on a higher level, already more sunlike; therefore the inner man is always understood to be the son of heaven, or the son of the sun.

Here, then, the frog appears from the chalice like the mediating and healing serpent, and it expresses the same function: the frog as a healing symbol.

And that means man as he is, is a healing symbol, because that is the thing which has not been accepted, the thing which has been suppressed or avoided.

Just that is the stone cast away by the builders, which becomes the cornerstone; or it is the shoot that grows in dry and sterile soil where nobody would expect any life to appear.

You see, these are the messianic prophecies of Isaiah.

But the frog, symbolizing man as he is, can only attain to the dignity of a healing symbol when it is compensatory; that is, when it meets an audience, an individual or a public, that identifies with the superior man within.

For if we, in the form of frogs, identify with that beautiful Prince Charming, we necessarily suffer from inflation, and then we are one-sided and unnatural, because we cannot possibly be that superior man.

We know how Nietzsche tried to be, and he overdid it altogether and was threatened with the ugliest man; that is the reason why he broke down, and the reason why we break down when we assume a quality which is not ours.

Therefore it is redeeming or healing for us to accept ourselves as we are, instead of always wanting things to be different.

We say: He would be very nice if only he were not so-and-so, or: I could really accept myself if I were not what I am.

We not only want other people to be different, we always want to be different ourselves.

But wisdom begins only when one takes things as they are; otherwise we get nowhere, we simply become inflated balloons with no feet on the earth.

So it is a healing attitude when we can agree with the facts as they are; only then can we live in our body on this earth, only then can we thrive.

No field could thrive if we assumed that the oats we sowed were wheat, nor could our dog thrive if we took it to be a camel, and so it is unfair to our friends and unfair to ourselves to assume that we can be supermen.

Just the thing that is ugly and repulsive is the thing that leads to redemption, just as the princess got her Prince Charming out of the skin of the frog.

So the idea in the vision is that the medicine of redemption, which issues from the sacred chalice, is merely man as he is, incomplete, a first attempt of nature and a very embryonic attempt at that.

You see, when frogs were made man had not yet appeared; they are a sort of incipient attempt on a low cold-blooded level at the warm-blooded man-to-be.

And why should man be the last idea of the Creator?

Man may also turn out to be a very ridiculous attempt of nature, for we are really perfectly

absurd, very ugly, in a way we are failures.

It could easily be demonstrated that man is a failure, so many things in his structure and disposition are utterly foolish and unsuitable, not only in his body but also in his mind. It is quite possible that in the far future, say a hundred thousand years hence, mankind will look back and say: "But that was not a man, that was a beast!"-as we look back to the Pithecanthropus, who, if he thought at all, and perhaps he did, may also have assumed that he was really on top of creation.

I doubt it, however; that hubris seems to be a rather modern disease.

You see it is out of this recognition, out of the worldwide feelings of inferiority, that we identify with the very beautiful thing; we have glimpses of it and think we are already there, that we are really good, for instance.

Whereas we are not good, more than half belongs to hell. Look at our ideas and our conditions.

Everything is desperately embryonic, and we are only just beginning to be aware of it.

Before the War nobody would have listened to such an idea, they would have said, "Oh, that is just a good old sermon about the sinfulness of man."

Nowadays some of us begin to open our ears-but very few!

We are not even ready for a disarmament conference.

The whole world wants to reduce the preparations for war to a reasonable size; why not reduce the whole thing twenty-five percent?

Everybody wants it but they cannot do it. Is it not amazing?

We are just like a swarm of tadpoles.

Each tadpole wants to do something, but because it is a mob of tadpoles we can do nothing; for a mob has no brain, and the so-called leaders are identical with the mob psychology.

From such facts we may conclude as to the exceedingly embryonic state of man, and the superior man can never develop as long as the tadpoles decide that they are not tadpoles but something far more wonderful, when they deny that they have tails or gills, or when the frogs pretend that they have warm blood and beautiful singing voices.

First we must accept the fact of ourselves, what we are; then we can develop.

In accepting ourselves in our embryonic condition we receive ourselves, like a mother a child in her womb, where the child is fed and develops.

If one can really accept oneself, one can feed and develop oneself, otherwise it is like expecting a child that has been cast off to thrive.

Therefore that the symbol of the frog issues from the chalice instead of the serpent means that it is here the redeeming symbol; it is the spiritual counterpart of Christ on the cross.

The frog is not on the cross because it has nothing to do with the spirit, the frog has to do only with the body, with the imperfection of man.

Not the perfection of man but the imperfection of man is the idea here.

The text continues: The priest knelt, chanting: "Forgive us, oh Lord, for we have sinned."

A snake with a black hood over its head silently glided up the steps to the altar and wound itself upon the cross [plate 20].

I went up to the snake and asked it why it was there.

The snake answered: "I am he who has taken the place of Christ."

I have been saying that the frog was in a way a redeeming symbol, but it is not one frog here, there are many, and presumably other little animals of the same order.

This accentuates the fact that the frog is not a central symbol.

That it is here a multitude suggests a multitude of human beings; as a multitude of frogs issue from a pool after the transformation through the tadpole stage, so from the chalice issue, one might say, symbols for many people, and for the individual inasmuch as it is part of a multitude.

Then when everyone has accepted his individual imperfection, the serpent appears and coils itself into the place of the Redeemer, meaning that the serpent is the equivalent of the Redeemer.

This is again that extraordinary Gnostic idea of Jesus as the serpent in Paradise, which was considered heretic and utterly rejected by the early church.

But it never really died, it has come up again and again.

It is the Kundalini serpent, and the Kundalini is identical with the agathodaimon, the serpent of Egypt and of the later Hellenistic syncretism of the first century before and after Christ.

Moreover the serpent is the antichrist, the brother of Jesus, according to a legend which reaches back into the first century; and the antichrist was expected to appear soon after Jesus.

It was thought of as a rather immediate future because it was then understood that Jesus would return before the last of his disciples or his living witnesses had died, and it was assumed that even before the reappearance of Christ, his brother would come, and he was a serpent.

The legend was that he also was born in Palestine and worked miracles in Jerusalem, everything an exact analogy to the life of Christ, but everything evil, black magic.

That shows that in those days the idea of the savior was felt to be checked within by a counteracting power.

Because the attempt of Christianity was entirely spiritual, everything chthonic had to be called evil, in order to have the necessary moral force to repress it.

The chthonic reality, inasmuch as it was opposed to man’s spiritual effort of that time-the attempt of Christianity to spiritualize itself-was necessarily diabolical.

Diabolos means one that causes resistances, that interferes, that throws things in between; it comes from the Greek word ballein, meaning to throw, and dia, meaning between.

The antichrist legend was therefore a true expression of the spirit of that time.

It was also expressed in the astrological symbolism, for that was the time of the beginning of the sign of the Fishes.

According to the actual position of the astronomical constellation of the Fishes, one fish is

upright and the other fish is horizontal, and between is the commissura, a sort of string from tail to tail.

(Note that the vertical and horizontal lines indicate a cross.)

The upright one would be the Christian fish and the horizontal one the anti-Christian fish.

Therefore Christ was called Ichthys.

He is the one rising to heaven, the head pointing to the summit, while the antichrist never leaves the earth, it is the ugliest man, the devil.

So this Christian psychology belongs to the time of the fishes and we are still there, but our present psychology is nearing the head of the horizontal fish.

In about 1940 we shall be approaching the first stars of the next sign, Aquarius.

Of course there are no definite lines in the sky which would indicate the exact border-line but in 1940 / 1950 we shall be in the vicinity of Aquarius.

We shall be getting to that point in a time when we may expect another change, as in the time of the first fish.

The second fish is not like the traditional astrological symbolism, heading in exactly the opposite

direction; the antichrist is not contradictory, it is only horizontal, and one cannot see why that horizontal fish should be so evil.

It is only evil because it doesn't rise to heaven, it remains on the earth. That is the chthonic man.

So the result has been that the redeeming symbol developed farther and farther away from the spiritual hero, and the humanity of man was emphasized.

Therefore when the spring point was in the middle of the commissura, it was the year 1500, the time of the Renaissance followed by the Reformation.

And we entered the tail of the horizontal fish in about 1720, when the French Enlighten-ment began, when Christianity was overthrown and the Goddess of Reason was enthroned in Paris instead.

The dividing line is just in the middle of the commissura; from that time on we have the humanists and an entirely new point of view.

It is as if the tremendous heights of the Gothic times were collapsing, sinking down to earth, and as if man were reaching out, instead of reaching up to heaven like the first fish.

Energy was no longer heaped up, it extended horizontally; man then discovered the earth.

That was the time of the great voyages and great discoveries, and the growth of natural science, when man became all-important.

Now we have developed so far on that line that there is nothing but man, even the heavens have become entirely depopulated.

As a crazy patient once said to me, "I have disinfected the whole heavens with chloride of mercury and I have not found a god there."

You see, the man had been a doctor with a very good scientific education.

That expresses it exactly; we have disinfected the heavens with mercury (the astrological sign for mind) and nothing has been found, so we are left entirely alone with a tremendous inflation; for since that time all those hierarchies of angels and archangels, with God himself, have entered man.

I quoted last term a passage from Synesius, Bishop of Edessa, who really was half heathen, he certainly was not very Christian, and he was also a poet.

He said that the spiritus phantasticus, which is really human imagination, can even enter divinity.

And that is exactly what St. Paul says-that through thinking we can know God.

But in that form it will have to sustain or to suffer the divine punishment, dismemberment-the human mind will be dismembered.

This is of course a destructive process, the dismemberment of all that we had heaped up in the first fish, the whole spiritual point of view dismembered by that extraordinary horizontal extension, that following of the earth.

Man has covered the earth, and everything is subservient to him.

But we are still under the influence of the first fish, we have not yet accepted the earth, we are like spirits hovering over the earth and above ourselves.

And now we have to accept ourselves.

The complete acceptance of man as he is would be the necessary conclusion of the age of the Fishes.

Since man thinks himself divine and behaves as if he were divine, he shall eat himself, he shall become acquainted with himself.

But it proves to be a hell of a shock when one becomes acquainted with oneself.

A new book by Graf Keyserling will appear very soon, in which he will show you how he, as a Christian spirit, met the impact of the earth, and how it got him.

Nietzsche avoided it, he didn’t dare look at the thing.

That acceptance of man as he is, is the psychological, or, if you like to call it so, the spiritual or religious problem of today; that is exactly what we are up against now.

But the vision goes on and says that when that happens, the serpent will take the place of the Redeemer on the cross.

That means the antichrist.

What would seem to us the principle of evil, will be the redeeming symbol.

Then again a cycle will be completed, and we shall be as if back at the first century A.D. when they discovered that the serpent was really the Redeemer.

You see, then something new may begin. Carl Jung, Visions Seminar, Page 536-550

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632003097&s=books&sr=1-1

Carl Jung: Do you then see no Hope? (2021-10-12 04:21)

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[1]Black Books

Jung: Do you then see no hope?

Jung's Soul:

Hope, yes- but beyond the chaos. It’s not me sitting on you, but stark actuality.

I can’t bring salvation, but you can.

You must make order patiently. Actuality against actuality.

You must defend your life.

Go to your work, step by step, and do not let yourself be disturbed. You will find the strength.

Don’t let off. Take up the next book, do your duty.

Close your eyes and ears. look at your image.

There is unconcern in agony. Agony, that is your actuality.

The primordial man lived and died.

He has given you everything that the past could give you.

Now you must create the present and build the future.

The future will be created.

The past lived. It outlived itself What evidence is still needed?

Your complaint changes nothing. The Black Books, Vol. VII, Page 221

Don’t be surprised. You thought that you knew me, because you saw my beauty in dreams, as you slept blissfully under the silver moon of Africa.

But you don’t know me. You saw one of my coverings, a mortal appearance that I borrowed from you.

As you can’t see me, so you can’t make out my form.

Your soul made a song about me, since she is a woman.

What you may always grasp of me is appearance.

My words are appearance, borrowed from the chambers of your speech.

The golden heart of the world is an appearance, something radiant or shining like gold, like a sun of the world.

I come from the heart of the world, I am the heart of the world, I am radiance, not light.

I cover myself in solstices, my robe is time, and time is my appearance.

I am unable to appear to you without appearance,

Oh teacher of the black letters! He, The Black Books, Vol. VII, Page 222

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3A93PR3Q002EI&dchild=1&keywords=jung+black+books&qid=1607069729&sprefix=jun

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29 November 1933 Visions Seminar LECTURE VIII (2021-10-12 04:32)

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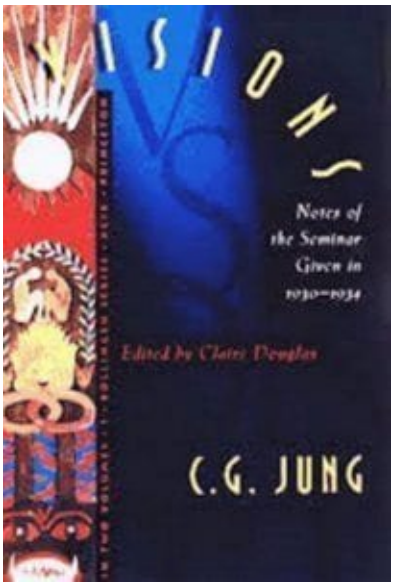

[1]Visions Seminar

1933 29 November Visions Seminar LECTURE VIII

Last time we devoted a great deal of our time to the discussion of ghost stories, and we still seem to be somehow entangled with magic, as I see from three questions on my desk.

So things are getting pretty dark and I should like first to establish a firm basis for our discussion.

You remember the point de depart for all that ghostly stuff was the unfortunate furry man who suddenly appeared upon his horse.

He is of course an animus figure but of a particular kind which reminded us of old Pan, that heathen god who was half animal, a nature spirit.

The Romans called those wood people sylvani, which leads right over into the Middle

Ages, when that particular species of demon were called incubi and were understood to come from the woods and to appear at night.

The incubi would be the masculine demons, and the succubi were the corresponding females.

The succubi were a particular pest to pious men, they were female imps who tempted saints and monks.

And the incubi were the ghostly lovers of certain women of an equally respectable and saintly character.

They were both, as I said, derivatives of the sylvani, those elementals that live in woods.

Now that piece of old demonology comes up here, and it is quite indubitable that this sylvan us that appears to our patient is a compensation for her entering New York, a most sophisticated place, exceedingly rational and matter-of-fact; there is nothing particularly magical about it and she would cut a queer figure in New York society if she should begin to talk about her incubus or her old Pan.

I don’t think she would find much sympathy, so it is the more peculiar that such a figure should turn up.

It simply shows the denaturalizing effect of the mere promise of New York; she becomes an entirely artificial being.

For to live in a big town one must have an artificial persona, a mask that fits the occasion; the natural being has no place there.

So the nature driven out of her consciousness constitutes a being like Pan in her unconscious.

The more one is denaturalized in the conscious, the more real such an unconscious figure becomes.

Therefore great cities are breeding places for magic and superstition of all sorts; modern superstition in all its forms starts in big cities.

In the country there is still the old rural kind of black magic, more or less harmless superstitions, but in towns the worst kinds spring up, all sorts of perverted notions.

In the Middle Ages the Black Mass did not grow up out of the ground, it was not started by the ordinary people but by highly sophisticated people-it was the prerogative of the so-called educated class.

The kind of magic which starts in great cities is a compensation for the utterly unnatural life people are forced to lead.

Now that is the situation, and you saw how we got into this discussion as soon as we touched upon the problem of those old superstitions; what we call superstitions then came up as psychological problems.

This theme is continuing. Here we have a question by Mrs. Bailward: "If we are forced to lose our magical powers through the destruction of participation mystique, have the Chinese rediscovered these powers on a higher level, as illustrated in the story of the rainmaker?"

I wouldn't say that they had rediscovered them-they still have them, as they still are very much in participation mystique with their surroundings.

The rain-maker story shows the true autochthonous kind of magic: it is highly refined but it has grown up from the ground.

There is nothing like the Black Mass or any other perverted form of city magic in the story of the rain maker, it is the purest kind if it is magic at all.

But that story could also be told as a sort of joke: one could say that he waited as long as there was no rain, wisely enough, and when the rain fell he came out, so he had a perfectly clean sheet; it was the wisest thing he could do and there was nothing to be said against him.

If he had shown himself before, they would have asked: "What about the rain? Are you making rain?"

And he would have been perfectly ridiculous.

To stay at home and wait until the rain came was entirely rational-as he himself said, he did not make the rain.

Yet it sounds funny that he should retire, and that he was so sure that he was wrong when he got into the country that was wrong, and should therefore do something to himself; there one suspects him of working magic.

But one could also defend the point of view that it was not magic at all, he only felt that he needed cleansing-as when you find yourself at a wrong gathering you take a bath afterwards in order to get rid of that influence.

And you had a certain influence on the gathering in that you had a different kind of mind, people were upset and didn't feel so well in their unnatural ways, so you can say that you also worked magic.

Then people will naturally suspect you of having magical pretensions and they will ask how you have done it, and then you are in for trouble; so for that kind of thing you had better wait for the privacy and stillness of your own house, and if anything happens, well, you have simply waited until it happened.

I don’t know whether the snake thinks it is working magic when it stares at a bird until it flutters down to him, whether the snake wishes that it would come down and finally the bird gives in and falls because in the end it becomes convinced that it is the right time to be eaten.

You get those ideas if someone stares at you long enough. You think: "I had better give in, it seems to be my task, my duty even."

Then when something goes wrong, you think you were bewitched, you were forced by God-knows-what kind of spell.

But it is perfectly rational that if you look long and hard at a thing when you want it, it finally might be that the mountain comes to the prophet, and you cannot be said to have worked magic.

I once heard a frog screaming in terrible anguish, and found him in the mouth of a snake; it had him by the legs and was just about to swallow him.

I was sympathetic and interfered with nature, I freed the frog from the snake and threw it into the water to rescue itself.

And then that fool returned again to the exact place where the snake was lying in wait because it was absolutely convinced that it was the right time to be swallowed.

So I thought I would never again interfere with the play of nature.

You know it really happens, it is no invention that a bird does come down from his branch tremblingly, flutteringly to the snake on the ground; it is simply convinced that it is the thing that has now to be done, and it would upset the order of nature to hinder it.

It seems horrible but one doesn’t know, perhaps he does it with great idealism.

It is like interfering with a man who is sacrificing himself for the welfare of humanity.

You think you know better; because you don’t want to be swallowed by the snake you think the bird doesn’t either, but that is a mistake; if the snake should invite you to walk into its mouth you would perhaps think quite differently.

We admire and praise the heron, but he enters the mouth of the snake-or the dragon-just because it has stared long enough at him, and he finally thinks that is his supreme duty.

You see that is simple autochthonous magic.

When things work out in the rational way, you can call it most rational, or you can call it magic.

As for instance you are not aware of anything magic when you speak of the cause of a thing; you say a certain situation is the cause of another situation, and it never occurs to you that that is in any way a magic effect.

But it is, because you can never prove the causality.

You can establish a certain regularity in the sequence of events, but it is impossible to prove that the cause brings about the event; it is only a sequence of facts, and you cannot say that one fact makes the other.

What we call causality is what we project into things.

So that magic idea is perfectly rational and reasonable, only it has a funny aspect at times.

Chinamen have not rediscovered the occult powers, they are a city invention; they simply think and live along the original instinctive ways, they behave as nature behaves.

Their highest ambition is to be in Tao, which means living according to the law or the way in which things naturally happen.

The rain maker thinks, quite naturally, when he comes to a place where there has been no rain, that it is surely wrong, and being in such a place, he is wrong too.

That is only reasonable, and then he does what one should do to oneself when one feels wrong: he tries to put himself right; that takes him three days-or five or six days-and when he is through the rain falls.

It is not that he made the rain fall, he simply waited until it fell.

That could be said, but the miraculous thing is the way he works truly along with nature.

In the practice of the I Ching, for instance, one is always astonished that the manipulation of the sticks, or the casting of the coins, produces such amazing results-that the hexagram coincides exactly with your situation.

There is no miracle about it, it is most natural that things are what they are in this moment, that is a self-evident truth.

It is no miracle that you are sitting in such and such a chair, or that I am speaking of just

these things, because this is the moment in which these things happen, and they must be what they are now.

The I Ching is only marvellous in that the human mind could interpret it, formulate it; the I Ching oracle is just as miraculous, if you want to call it miraculous, as the feat of the

rainmaker.

Here is another question about black magic by Dr. Barker: "Is there any relation between black magic and certain forms of preaching, teaching, criticizing, and gossiping where these are used as surrogates for action?

That is, an attempt to produce a result without the corresponding work, such as a feeling of accomplishment without the labor of accomplishing.

Do they not produce a disintegration similar to that which eventually involves the Black Magician?"

What one calls black magic would be the application of some occult process or power for a power purpose-for the purpose of influencing people, for instance.

If one practices yoga with the purpose of producing a certain result, no matter whether it works for good or evil, it is black magic, it is done with an evil purpose.

It is a power purpose when you want to produce an effect which is really beyond your scope.

If you try to give a better impression of yourself than what you really are which we are always doing-it is a power purpose; any means you may use to produce such an impression is black magic-you pull the wool over other people’s eyes.

If that is done it amounts to a deception.

Of course that does not mean that you should reduce all your means of being pleasant and agreeable; a certain amount of black magic is legitimate, it belongs to our life and really serves the amenities of life, so it is permissible and even necessary.

Otherwise we would not be very nice and we would lose a lot of values.

But if it assumes large proportions it amounts to cheating.

Using means to produce an effect which goes beyond actual reality always contains a little black magic because you reach results which you would not attain by a sober statement of facts.

For instance, in starting a business, if you soberly establish the actual situation, making a statement that is neither enthusiastic nor in any way promising because it merely states the facts, that will hardly win over your partner in the game; you naturally must always be a little optimistic, you promise, or at least hint at favorable possibilities, and that is in a way black magic.

If it assumes greater proportions and you still succeed, you would be called a swindler.

A swindler who cheats people and gets money out of them is a sort of juggler, a black magician.

Such attempts naturally lead to the disintegration of society and the disintegration of morals in general, and if they were successful as a rule, they surely would be applied very often.

In any inferior society such methods are applied, with the corresponding result, a certain disintegration.

Now we will go on to the questions asked by Mrs. Baumann: "There has been a good deal of discussion about participation mystique and the statement that a conscious person cannot use it to influence others, or if he tried he would go wrong in it. Would it not be right to say that a conscious person who makes a public speech allows the participation mystique of the crowd to work through him? He is not in it completely, but still he influences them through their own participation. In other words aren't there three stages? In the first, one is identical with others in participation mystique. In the second, one is more conscious, and therefore cut off from participation mystique.

In the third, one is so conscious that one can work through the participation mystique of others without getting identical with it. Wouldn't the great leaders and teachers come under this heading?"

You see this is a very similar question. Sure enough, there are these three stages.

The first stage is where one is in more or less complete participation mystique with others; that is the best opportunity for working magic.

But it needs a man who is just a little out of it in order to be able to work it.

Therefore the medicine man is the most intelligent man of the tribe, he must know how to pull all the strings, he must have that surplus of consciousness in order to work magic without going under.

The ordinary man has no standpoint outside, but the medicine man must be a bit out of it.

We have a very good example of the medicine man's psychology in Rasmussen's account of his expedition to the Polar Eskimos who live on the northeastern shore of Greenland, the farthest north tribes in existence.

Rasmussen once heard a great din in an ice hut there, and peeping in at the door, saw a sick man, and the medicine man with him was making a tremendous noise to drive away the spirits of the disease.

As he put his head in, the medicine man looked up and smiled at him and said: "You see this is all humbug."

Rasmussen was half Eskimo-his mother was an Eskimo-so he knew that this was the formal greeting between medicine men.

You see, that medicine man understood that Rasmussen himself must be one too be-

cause nobody else would have dared to peep in at such a ceremony, the superstition being that if one did, one would fall ill, or be killed on the spot, or be possessed by evil spirits.

Therefore the medicine man just grinned at him saying, "This is all nonsense," and Rasmussen politely grinned back.

The idea seems to be that the medicine man knows he is a gas bag and that the whole thing is bunk, so he just mentioned it to the man Rasmussen in a very superior way to show that they were on an equal footing.

But in reality that is only a form; the medicine man is just as afraid of magic and of spirits as any ordinary man of the tribe, and the greeting is a sort of apotropaic gesture

used within the profession, to make each member of the profession believe that he is superior to those forces and so can deal with them.

Mr. Baumann: It would be like the Augurs in ancient Rome who read portents and made prophecies from the entrails of the sacrificed animals. When they met each other in the street, they smiled as if with a secret understanding.

Dr. Jung: On that higher level it would be cynicism, but on a lower level it would be an apotropaic gesture against the forces with which they were dealing. You know the making of a medicine man is a very painful process, particularly among the Eskimos.

They hang him up by the feet in a leather sack for twenty-four hours, they do all sorts of things to drive him mad in order to force a hole for the unconscious to enter.

Medicine men are really deadly afraid of the unconscious, those unknown psychical powers, but in order to give themselves a certain professional feeling about it as if they were able to control those forces, they assume that the whole thing is nothing but bunk, quite easily dealt with.

Yet at the bottom of their hearts they are most hellishly afraid of the whole procedure.

This is merely one way by which the medicine man, by a sort of tour de force, screws himself up above the dangers of his profession.

One sees something very similar frequently in analysis, in the way certain analysts deal with the problem of the transference in Freudian literature, for instance. "Then comes the stage where the transference will be dissolved"-as if it would be.

Whoever has faced this problem knows that is all bunk, it is simply the smile of the medicine man.

We are all quite above that problem: "It is a perfectly simple thing, we just dissolve it, we know the twist, it is only a sort of tour de passe-passe. "

But that is all simply getting up courage before the other medicine man and oneself.

You see he believes secretly that I can do it, and I believe secretly that he can do it.

It is like the primitives who know that their own medicine man is very ordinary and can do little, so when anyone is seriously ill, they naturally call in the medicine man of the tribe beyond the mountain.

I know of a case where a white man who was inquiring about magic rituals was actually informed by the tribe that they were not good at magic, it was too difficult for them, but on that island over there they knew all about it.

So he went there and those people said the same thing, that the people on the first island were good at it.

And this happens in these most advanced minds of modern psychology, it is still the same old trick; nobody dares to admit how little he can do, and therefore he must say that he can do quite a lot, that he can even dissolve a transference in order to raise his consciousness above the problem.

But his consciousness is by no means above it, it is in participation mystique, inasmuch as it is not in the least clear to him how it can be dissolved.

He knows very well that the thing cannot be done in the way he thinks it should be done; he simply makes a sort of doctrine about it that will lift his consciousness

just one point above, fortifying it and fastening it there by a certain superior air, in order to defend himself against the difficulties and the dangers of the real problem.

In the second stage where there is more consciousness and therefore less participation mystique, it becomes impossible to work magic because one is no longer in contact with those powers.

That is the case with us, or with any other advanced civilization where people have discovered efficient ways of dealing with the problems of life-with the economic problems, or with disease, war, etc.

They then develop a sort of quiet certainty of consciousness; they live in an established civilization, where everyone is fairly prosperous and there are no extraordinary situations to deal with, so they allow themselves to be quite rational; and in the course of centuries, through following a certain routine, they really become so.

We discovered that it paid to be rational, so we got into a sort of positivistic and optimistic attitude which was characteristic of the nineteenth century.

Everything was all right, things were generally in a progressive condition, and as we progress naturally from the good to the better, so in the future things would become still better; we should uproot evil in every form, and even improve the criminal.

We aimed at a more or less perfect condition, it only needed time.

This is the unnatural rationalistic attitude which always develops in times when things seem to run smoothly.

But the moment the unconscious was shaken up so that problems came up which we could not deal with, as in the World War, we became uncertain of our ways, we were no longer so optimistic and we did not believe to the same extent in the powers of good.

And the subsequent events have shown us that there are even much greater powers which do not work for the good-the incredible fact of Soviet Russia, for instance; the incredible fact of the National Socialists in Germany; and the incredible fact that, with all nations wanting disarmament, they still could not make up their minds to disarm.

Nothing was done.

Then there is the utterly miraculous fact that people have learned nothing from the war.

They said, "No more war, we shall do something else, we want to be human," and now look at the damned thing!

We have now had such a series of miraculous experiences that our consciousness is quite different from what it used to be in the nineteenth century.

We begin-of course very slowly-to open our eyes to the fact that there really are powers of evil and that things do not necessarily progress to a better condition-they may regress to hell, and certainly will if we let them go.

So we have attained a higher consciousness, we have scored one point; we are no longer so certain in our convictions, we now allow the deep shadow of humanity to exist, and that means a certain progress; we have at least got our heads above the mist.

That suggests that we should not only manipulate the powers of good as we said before, but we might also manipulate the powers of evil by a superior consciousness, and hereby work some magic.

I do not believe in magic made by man, magic as made in Germany or in Great Britain or in America; it does not work.

But I firmly believe in the natural magic of facts.

I believe in the rain maker of Kiao Tchou-that one should do the right thing to oneself and by oneself, and wait until the rain falls.

Perhaps when that process of doing the right thing in an individual case has been repeated often enough and by as many people as possible, the rain will actually fall, a

result will be reached which could not be reached in any other way.

Then another miracle might happen, disarmament might become possible.

But such a thing will never come to pass as long as one tries to work black magic, to pull the wool over one's eyes.

Then you cannot help believing that somebody else is doing it to you, for you could never be so foolish as to think that you are the only intelligent gambler in the world; there will be another one on the other side and he will be afraid too.

So when England or France play a game at Geneva, they know very well that other fellows are playing the same kind of game, so nobody trusts anybody and naturally they have to keep up their cannons and ammunitions and poison gases, in case it should become clear that the other ones want what they themselves are after.

The mere thought that one could raise oneself above humanity and pull strings is a black-magic thought which I would utterly discourage.

Put yourself below humanity, and see whether you are just as wrong as mankind in general; do the right thing by yourself and then something can happen, then the rain can fall.

That would be the right procedure according to my conviction.

We will now go on with the vision.

Our patient says: He caught me up (the furry man on the horse) crying: "Why walk? I will show you the way." I tore myself free and seizing the bridle of the horse I gave it a gigantic wrench. The horse and rider fell to the ground. The man freed himself from the horse. As he approached me he turned into a little black dwarf.

A transformation has taken place through her intervention.

It is clear that the demon tried to run away with her.

This would correspond to a certain attitude; that is, meeting that demon would have a certain effect upon her mental attitude if she should give in to his intention.

What would that effect be? What would happen entering New York harbor in her situation?

Mr. Baumann: She would be possessed by collectivity, she would lose her own direction. She is no longer directing the horse.

Dr. Jung: Yes, she would be simply carried away like a bundle by thedemon, she would be possessed.

But how does that show?

Dr.: Reichstein: It would be a kind of falling back into an earlier stage when she was in the power of this collectivity.

Miss Hannah: Wouldn't she be possessed by the animus and see everything just wrong?

Mrs. Sigg: She would go from the unnatural to the much too natural.

Mrs. Fierz: I had the same idea. She must make connections, but she would try to make them from a much too primitive basis, fall in love and have a sexual relation perhaps.

Dr.: Jung: There are great differences of opinion as to what would happen if one were possessed by that incubus.

Miss Howells: I think she might become quite hostile to the people, because she is at one with the furry-animal animus, a much more primitive animus than is known to them.

They are living on a plane of more collective adaptation than this animus would allow her; therefore she would be doing things quite contrary to the expectations of the crowd, and would be hostile because she would be different.

Dr. Jung: Well, if anybody is in the position of being con trolled by such an imp or incubus, one simply cannot foretell what is going to happen; he may arouse the worst scandal, or he may join up with the Methodist church, or the Salvation Army, or the Oxford Group, whatever suits the imp.

Women who are possessed by such an imp are unaccountable, they may do anything, and it will always be done in the way of a possession.

So it is quite impossible to deduce from such a fact what this woman will do next.

To know what the probable outcome will be, we should know more about the intention of her nature devil, that elemental force that is controlling her; we cannot know what the ultimate tendency may be since we are not of the same nature, we are human.

Also we are not informed about her condition. But two things might happen.

She might be completely unconscious, simply follow the next intimation and slip down into some unconscious situation; or she might compensate that thing by a panic fear

and cling to something very obvious like the Salvation Army or any substitute for that, in order to be protected against the possible onslaught of this nature devil.

Of course in both cases she would be possessed, but in the one she would be unconsciously identical with it, and in the other case there would be a vestige of consciousness left, just enough to fight desperately against the possession.

She would then simply replace one possession by another; instead of a nature demon, an institution or a creed or an "ism" would take possession of her.

So one often sees that the people who are in leading positions in such movements are possessed by an imp or an incubus of a very inferior kind; they prefer an "ism" or an idea, and make a panacea of it for protection; and if it is taken away from them they slip

without any resistance into that elemental being.

Our patient obviously feels the danger of the situation and by a tour de force she forces the furry man off the horse; that is, she de-possesses her horse, so she herself has a chance to control the horse again, her own libido.

Then immediately the demon changes his form, he is now a little black dwarf. What does that mean?

Mr. Baumann: It is much less dangerous and more useful; a dwarf usually does some rather inferior but useful kind of work.

Dr. Jung: They are indifferent, one could say; they work both in favor of man and against him, they are imps but of a less demoniacal nature; one would not apply the word demon to a dwarf.

A dwarf is a subordinate power, symbolizing also a subordinate fact in human psychology, while a demon is supposed to be almost paramount to man.

A demon fills one with panic, while a dwarf is only an autonomous complex in one’s unconscious, which can be held in check.

Now because she has shown some pep in the situation, because she has interfered and has not simply accepted the fact of a demon controlling her libido, she reduces him to the size of a dwarf.

So this transformation of the powerful form of the animus into a subordinate form brings the hope that this power will not necessarily control her or work against her interests; it is much more manageable, it might even work for her interests.

But then he said to her: "You have pulled me from my horse but I will torment you though I am dwarfed. I will tear at your garments."

So the dwarf is very resentful, he doesn’t like being depotentiated, and in a rather weak way intends to have his revenge.

What does that mean? It is a sort of metaphor.

Mr. Baumann: He is tearing at her persona.

Dr. Jung: Yes, the attitude by which she tries to adapt to her collective conditions, and he will prevent that. How will it show? Can you give me any examples where a dwarf disturbs the garments of a lady?

Dr. Reichstein: She wants to have an attitude of responsibility but the dwarf will turn it into something quite different.

Dr. Jung: Yes, when she wants to show dignity, something happens that upsets that attitude completely.

But I want to hear of a specific case, no generalities.

Mrs. Zinno: If she played strip poker!

Dr. Jung: I never played poker, but I know it is a game that is chiefly based on bluff.

One must have a poker face, which means a face which does not betray what cards you are holding.

An imp would surely disturb an attitude which depended upon the control of one's face, he would betray one.

Mrs. Zinno: It is worse than that, you have to take off a garment with every hand that you lose. You bet your clothes instead of money and therefore it is called strip poker.

Dr. Jung: That might be more disturbing to other people than to oneself!

But what is one of the ordinary ways in which the dwarf manifests tself?

Mrs. Fierz: Mistakes in speech.

Dr. Jung: Of course. If you want to express your sympathy to a bereaved family, you say, I congratulate you-such things.

The devil puts the wrong words into your mouth and you create an awfully disturbing situation.

Or you may give the wrong medicine to a sick man.

You have friendly intentions, but if such a demon is about, he will surely insinuate the wrong thing. In friendship and love relations he plays a tremendous role.

You probably remember many examples from your own experience, doing the wrong thing, saying the wrong thing, having the wrong feelings.

Or he may act as the enfant terrible, that is well-known impish symptomatology.

People become quite desperate over it, they say: "What is the matter with me?

Everything is spoiled because I am always doing or saying the wrong thing."

There is a little southern German folk song about a girl who, whatever she does, wherever she goes, has always that little hunchback behind her.

Well, our patient has now only succeeded in reducing the demon to a malevolent dwarf that threatens to destroy or at least to upset her persona.

The presence of such a dwarf shows also in a very embarrassing disarrangement of one's clothes that makes one appear ridiculous.

But she again puts him right by force.

She says: "Stand up and assume your proper shape. You have the stature of a man. Your horse is down.

You will walk now and you will show me the way down into your country. I have been long away."

You see the dwarf is almost invisible, a ghostly presence that is not under her control.

But if the animus should assume a human form, the stature of a man, that would be something visible and human with whom she could establish a certain communication or relationship.

"Your horse is down" means that he no longer has her libido, but he has his own libido

and his own dignity, and can walk as she walks.

He must be on equal terms with her and show her the way down into his country.

It is plain that being an ordinary man means being an ordinary mind, her own mind which she can control and which is coordinating with her.

If her mind should have unbridled power, it would be due to the fact that her libido had migrated into the animus; she would have made an animus out of her mind. Her mind is a function in herself, but when there is too much libido it becomes an animus-it is inflated and gets autonomous and so has her in its power.

But she is now on an equal level with her own

mind, it can function; she is trying to use her own mind as her guide.

And what is the country of that normal mind?

Mrs. Fierz: Reality.

Dr. Jung: Reality as it is, the reality from which she has been long away.

That has nothing to do with the unconscious.

If there were an animus his country would be the collective unconscious, for the animus is normally a function; one could call it the semiconscious fringe of her mind by which she perceives the collective unconscious.

Mrs. Baumann: You mean this figure is no longer an animus?

Dr: Jung: It is now more her own mind. It is also possible that this part of her mind is projected into a real man.

Dr: Adler: It becomes then what you call the transcendent function?

Dr: Jung: Yes, the animus would carry the transcendent function, it would be a sort of psychopompos, because the animus and the mind of a woman are those functions in which the data of the unconscious and of the conscious can be united.

Therefore the Logos element would carry the transcendent function in a woman, as the Eros would function in a man; his Eros, his personal relatedness, together with the anima, carry the symbol which unites the data of the unconscious and the conscious, and thus makes the transcendent function possible.

The situation, then, is this: she has made up her mind to tackle the problem of America, she wants to play the game and be reasonable about it and avoid all sorts of possessions, she has the best of intentions not to be animus-ridden.

The next series of visions is called "The Rising of the Serpent," and it is a continuation of the same scene.

She says: The creature became a man. He no longer had the black hair of an animal. After I had spoken I saw appear upon his breast and arms a jagged bloody wound in the shape of a cross. Tears streamed down his cheeks. He bowed his head and walked ahead of me to lead me down the black and rocky path. The man went on ahead of me.

What does that wound in the form of a cross mean?

Miss Howells: It means that she has undertaken the completeness of psychic growth. The cross with its four arms would imply the four functions, and now she has enlisted the human animus, her own mind, in the work of making herself a complete human being. And he naturally weeps because this is an extremely difficult undertaking, and the pain is registered in this mind which is her less conscious part.

Dr.: Jung: That is quite right. This passage confirms what we were saying, the mind and the animus together carry the symbol.

The symbol here is the cross, and it is marked on his breast: her mind is marked by the symbol.

This is a painful condition apparently, for carrying the symbol is a sort of transitus.

The concept of the transitus is part of the mystery rituals, it means the carrying of the symbol or the carrying of the god.

Christ carries the symbol in carrying the cross in the Passion.

And Attis carrying the pine tree is also the transitus.

Attis was a god of Asia Minor, a dying and resurrecting god, like Christ; in a peculiar rite he was represented by a pine tree to which his image was fastened, and the tree was cut down and carried into a cave; this was evidently a mother cult.

It is like the descent of Christ from the cross; the tomb and the resurrection are the same idea as carrying the body into a cave for rebirth.

The renewal of Attis was supposed to take place in the cave, or in the mother.

There is a similar transitus in the cult of Mithra: the bull is the typical animal that is killed by the hero, who is then represented as carrying the heavy weight of the bull that also is the transitus.

Transitus means the passing over or the change from one condition to another by carrying out a difficult task.

It is therefore comparable to the heroic deeds of Hercules, who had to accomplish twelve iithla.

An iithlon is the trial or work of the hero, and is often compared to the ritual acts which the mystei had to perform in order to attain to a higher degree of initiation.

In primitive rites these trials were exceedingly painful, the trial of water, of cold, of fire, of starvation, and so on; we have particularly interesting references concerning them from the American and Mexican Indians; there is an old Mexican Indian document, the Popol Vuh, which represents such a way of initiation; it is a sort of textbook of their mystery teaching, which was derived from the classical Maya Quiche culture.

The carrying of the symbol, then, is always a painful transitus from one condition to another, and obviously this going down into the world has here the value of a ritual act.

Mind you, I don't say that the return of this woman into the real world, her own reality, was a ritual act-far from it.

But I say it should be so; such a going down into reality should be understood in that light, astonishingly enough.

It is usually supposed to be quite simple-nobody would think of making a ritual act of it-but according to the unconscious reflection it would be right if it were.

Then the vision, in the moment when she is about to enter her reality, again says this is a transitus.

So she should apply a ritual as mankind has always done when dealing with a difficult thing.

When you are not sure that the gods are favorable to your enterprise, you perform the sacrificial ritual, or an invocation or any other act of propitiation, because you don't

know how things will work out, and you try to make sure when dealing with powers which you cannot control.

In all ordinary cases, when you think you control things-possess them or do them easily-you would not dream of such a thing; even the old Romans did not.

You would not perform a religious ceremony before shaving, for instance, or before go-

ing to your office; only exceptional people are as pious as that.

But if you have to pass a state examination, or are to have a particularly difficult and disagreeable conversation with someone, or have to deal with any uncontrollable power, you certainly say a prayer before you enter the house, a prayer or any equivalent of it.

Dr. Escher: When you go to declare your taxes, for instance.

Dr. Jung: Yes, because you don't know what you will look like when you come out, like a hen without feathers perhaps.

Or instead of a prayer you may develop certain compulsions, or certain superstitions.

To make sure that things are all right in an important situation, you are very careful not to put on the left shoe first, or you are scrupulous about your clothing in order not to offend you do not know whom, like children on Christmas Day in order to make sure of getting their presents in the evening. Now those things are quite involuntary.

In cases of compulsion neurosis, you see that they handle people and things with an absolutely immoral recklessness, and therefore they develop compulsions and are dependent upon ritual to a ridiculous extent.

Our patient's transition into reality looks to her conscious like a matter-of-course and very simple event; it consists of saying, how do you do, haven't seen you for a long time, isn't it fine weather today.

But if she takes it as simply as that, she will be the victim of it in no time, she will

become quite unconscious and will be swallowed by collectivity.

Then the whole thing has to be done over again; all that she has accomplished will have been in vain, it will be sucked under and she must begin once more at the point where she left America.

Therefore she must retain consciousness of what she has learned in the meantime-or had a chance to learn-in order to be up to this great monster of collectivity, and then she will understand that going down is exactly like going down into the collective unconscious.

For it is the collective unconscious; whether it is outside or inside is the same.

In each case you need a ritual, a certain attitude.

So she should feel the pain of that mark, the cross she is carrying in her mind, and if she forgets about it, she will have lost her values, she will have lost the symbol.

Then her life will be merely an arbitrary choice on the one side, and on the other side perfectly incidental, mere chance.

But with the symbol she unites the conscious and the unconscious so that her life is significant, she feels it to be just the thing she should live, which is far more satisfactory than

when it is au fond completely meaningless.

She ought to carry the symbol, but it means all the labor and the pain of the transitus, since it is exceedingly difficult to hold such a conscious condition against the tremendous weight of the power of collectivity.

So her re-adaptation to human society, or to her own reality, ought to be done in a ritualistic way, with a specific attitude, as you must take the communion, for instance, in a certain spirit, a certain attitude, knowing what you do.

That is a compensation for a sort of casual attitude, as if she were seeing the whole thing in a flippant mood; whereas she should be very serious about it, as if it were the communion.

You see that would guarantee a higher state of consciousness.

If you have to do something which means nothing, you have very little consciousness of it.

But in the ritual act you are supposed to be fully conscious of what you are doing, more conscious than of anything else.

For instance, you can eat a piece of bread and drink a little wine with a very low level of consciousness, almost in a dream; but you cannot take the communion in a dream, you

must be conscious; otherwise it has a very bad effect.

Think this over for the next time, it is very important symbolism. Carl Jung, Visions Seminar, Page 1197-1212

3 Popol Vuh, book of advice, or collection of the council, tr. D. Goetz and S. C. Morley

(1950), a document written in the Quiche language but in Latin script shortly after the

Spanish invaded Mexico in 1519. It is the chief source of information on ancient Mayan

religion and mythology. See also Maud Oakes, The Two Crosses of Todos Santos (B.S. XXVII, 1951).

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=2V9CIIG85YFSX&dchild=1&keywords=jung+visions+seminar&qid=163398

I am a nameless one, one of the many who lived and died in solitude.
(2021-10-13 04:53)

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[1]Black Books

I see an old man with a beard standing in front of me.

He is like one of the old saints, one of the :first Christians who lived in the desert.

His face is drawn and haggard. What do you want, speak

I am a nameless one, one of the many who lived and died in solitude.

The spirit of the times and the acknowledged truth required this from us. look at me- you must learn this.

Things have been too good for you. Only solitude can grant depth. The Black Books,

But is this still a necessity in our so very different time?

"It is as true today as it was yesterday."

That is terrible.

"Never forget that you are a man and therefore you must bleed for the goal of humanity. listen, you are still too juvenile for your age.

You should get older, the years are dwindling and yet your work has not been accomplished.

Practice solitude assiduously without grumbling so that everything will in time become ready. You should not die unfulfilled.

Your years are numbered and many years are still needed for your fulfillment.

You should become serious and your word sink heavy as iron into the ground of mankind.

Let go of too much science. There lies the way that is not your way.

Your way goes toward the depths, toward the rarest and deepest.

Science is surface, instrument, language. You have yet to perceive this childishness in science.

Am I scholastic?

"Not that, but scientific; science is a new version of scholasticism. It needs to be surmounted."

Is it not enough yet?

Do I thus not counter the spirit of the time if I dissociate myself from science?

You are not supposed to dissociate yourself, but consider that science is merely your language.

What kind of depths are you driving me to approach?

"Forever above yourself and the present."

I want to, but what should happen?

Often I feel I’m no longer able.

"You must put in extra work. Provide respite. Too many take up your time."

Will this sacrifice come too?

"You must, you must." The Black Books, Vol. V, Page 231-232

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=2MTWSR2TGC6Y261GSN9G&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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2 November 1932 Visions Seminar Lecture I (2021-10-13 04:55)

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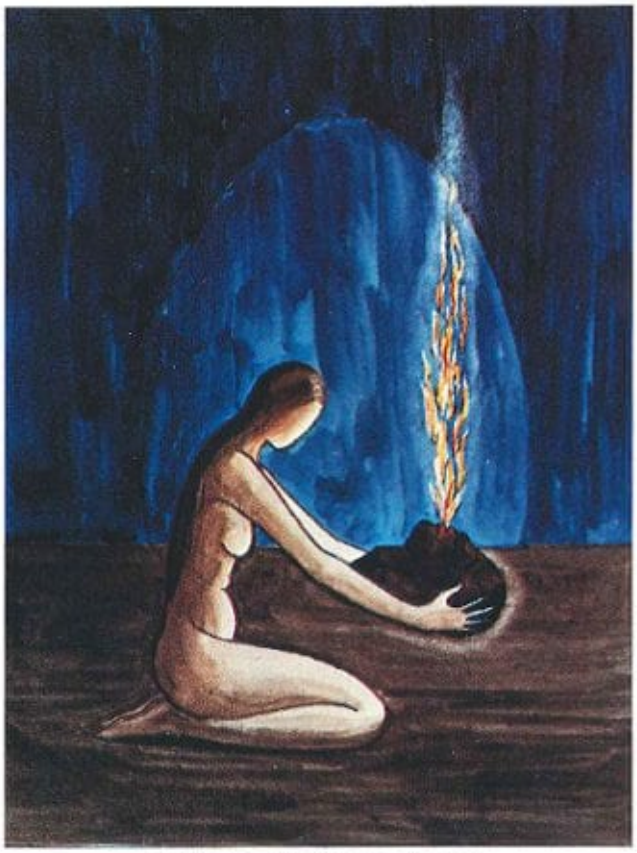


16. "Tongues of fire leaped from the lips"

[1]Visions Seminar

Christiana Morgan, 1926. Morgan Family Papers.

2 November 1932 Visions Seminar Lecture I

Ladies and Gentlemen: We are beginning a new book of visions by the same patient, the book containing the mandala psychology.

The last vision we were dealing with was the one of the mandala with the child in the

center, and we did not finish it.

I will read the first part again: I saw two rings of gold lying upon the black ground.

One ring was smaller and was encircled by the larger ring.

Within the small ring lay a male child as though in the womb. It was surrounded by amniotic fluid. I wanted to get to the child which held out its arm toward me, but I could not seem to step over the outer ring. I sat for a long time wondering how I could reach the child. I saw snakes gliding over the rings taking food to the child. In desperation I picked up a hammer of wood and tried to break the outer ring. But it remained firm. I lay upon it that the heat of my body might melt it. I tried to split it with a hair from my head. I wept and my tears fell upon it, but in spite of everything I could not break it. Then I beheld an old man coming toward me. I spoke to him: "Old man, though you are blind yet do I know that you have wisdom. Teach me how to break this ring that I may take up the child in my arms." The old man walked around and around the circle of gold. At length he said: "Woman, you must lose one of your eyes." After he had spoken he vanished.

The wind blew a seed into my left eye and I knew that I had been blinded.

Our patient wants to take that child into her arms, but she is unable to enter those magic circles.

Here we become acquainted with magic circles which have apotropaic strength so that nobody can come in.

Then she sees the wise man making the circumambulatio.

You remember that the circumambulatio, which is one of the origins of the mandala, means forming a protective circle by walking or dancing round a given center, in order to ward off danger, or to prevent anything entering from outside.

So primitive dances are often circular in form: There is usually a fire in the center, and in the dances I have seen, the outer circle is formed by the warriors, the inner circle by the women, and the circle in the innermost center by little children.

In the same way, when a herd of elephants are frightened, they push the females and the little ones inside, and the males, the warriors, are outside; that is the most natural way of forming a protective mandala.

For instance, the American pioneers always placed their covered wagons close together in squares or circles around a central space, thus making a sort of wagon burg to defend themselves against the red Indians.

35. "I beheld in the sky a great Mexican image"

This woman is outside and should be inside with the child.

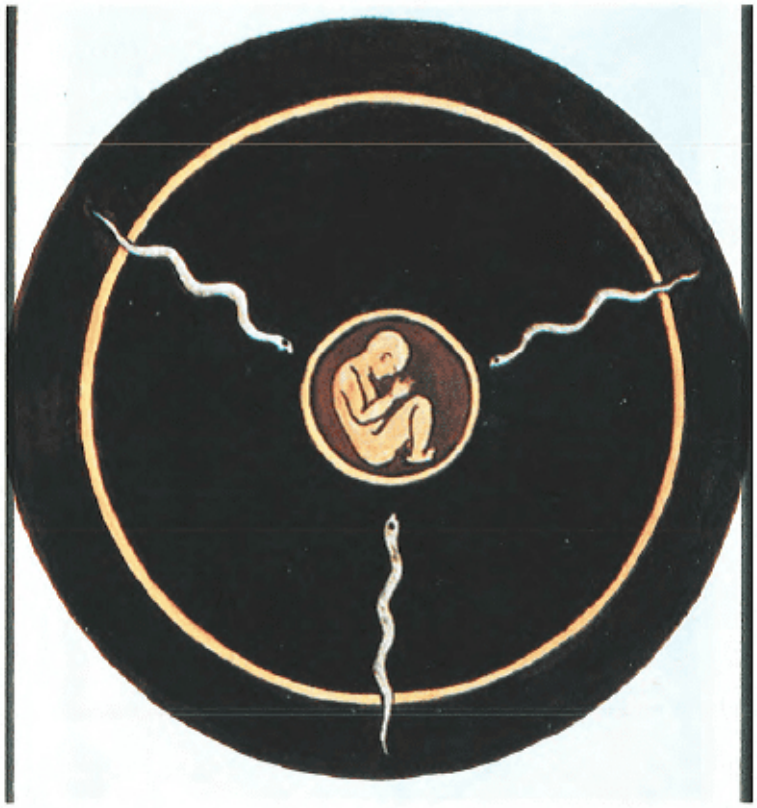
That child is most attractive to her, which means that in this moment of her development, the idea of the child comes to her as an apotropaic or protective mandala, a protection against the overpowering influences from the onslaught of the unconscious.

She has been swept along by the unconscious from the heights to the depths, from water into fire; everything that could happen happened, showing that she is torn asunder by a thousand devils.

And naturally she develops a tendency to contract, to find a shelter to protect herself, to create something round herself that will hold her together.

The three gold rings, for instance, would do that. Or a child could hold her together.

And so the idea came to her that she should have another child; she was still a very young woman and a child would be protective.



26. "I saw snakes gliding over the rings taking food to the child"

For a pregnant woman forms a magic circle round herself, and nothing matters any longer, everything gets a little dulled, no knife has an edge, the outside world is all soft and blurred.

She is well protected because she herself becomes muladhara practically; an important

part of her conscious eagerness and acuteness is withdrawn because all that libido is given to the growing child.

One could say that the child was the center of the mandala and the mother simply the protective ring round it.

She made this picture of the child in the embryonic position, with the three snakes going in [plate 26].

You notice that there are three and not four, which is extraordinary; perhaps we shall find something later which will explain it to us.

16. "Tongues of fire leaped from the lips"

Then she asked the old man how she could get into the center, and he said: "Woman, you must lose one of your eyes."

So she can only get into that circle by sacrificing one eye.

What does this symbol suggest?

Mrs. Fierz: The eye of Horus.

Dr: Jung: Yes, Horus sacrificed one eye for his father.

Osiris was once walking over his lands, when suddenly he had a piercing pain in his eye

and went blind.

His son Horus asked him what was the matter, and he replied that he had seen a black hog-he had seen the dark principle, the devil, Set, in the form of a black hog, and that blinded one eye.

Then Horus gave him one of his own eyes, so Horus also had only one eye.

Like Wotan who had to sacrifice one eye to Mimir, the fountainhead of wisdom, thereby acquiring an understanding of the secret wisdom.

This eternal situation is repeating itself here.

The old wise man said she must lose one of her eyes, whereupon the wind blew a seed into her left eye, and she knew that she had been blinded.

This is like Set in the left eye of Osiris, but it is here a seed which obviously ought to grow into something.

The seed is of course the conception, and the old man giving her that advice would convey what to her through this vision?

Mrs. Crowley: She is in a conflict as to whether the child should be projected into sthiila reality, or remain a symbol.

Dr: Jung: Exactly.

Should it be a real child or an imaginary child, should it be a sukshma or a sthiila child?

She is inclined to think it will be a sthiila child, but this vision tells her the seed is in her eye, and from that she will never have a sthiila child. It will be a sukshma child, a visionary or spiritual child.

She continues: "I lay back in the darkness while great birds stood about me." What do birds denote?

Mrs. Crowley: Intuition or thoughts.

Dr: Jung: Yes, birds live in the air and can fly, and therefore they always symbolize thoughts or psychical contents that are flying about.

So great birds standing about her would mean that great thoughts were standing about her.

Then she says: At last an earth mother came to me. She plucked forth my eye saying: "This eye will I put into my bosom where all things perish and die and are reborn."

Now what does it mean that the earth mother takes out her eye?

Mrs. Sigg: Does it mean that she could solve some questions better with her imagination than with her intellect?

Dr. Jung: But imagination is not supposed to be a characteristic of the earth mother.

Of course fantasy depends upon support from the soil, but imagination alone would be far too vague, the earth mother means something rather definite.

Mrs. Sawyer: The earth mother seems to take over her pregnancy.

Dr. Jung: No, the earth mother would deprive her of her pregnancy, and presumably of the eye with the seed in it, because afterwards in the fantasy the patient says: "I have given my eye unto the earth," and: "Now grow as the tree grows."

You see, out of the seed a tree will grow, and that is presumably the seed in the eye which the earth mother plucked out.

What does the appearance of the earth mother mean psychologically?

You remember she appeared a long time ago, I will show you the picture again. Here is the apparition of Pan [see plate 8], and that leads to Dionysus where the patient is the maenad, and here is the figure of the old wise man, wisdom over against the orgiastic maenad [see plate g].

Then appears the motif of the mother, the patient being the helpless victim on her lap [see plate 10]; the lap is the womb, she enters the womb of the Great Mother.

And here she is swimming in the blood [see plate u].

Mrs. Sawyer: Was it not the animus figure on the lap of the mother?

Dr. Jung: Naturally, the animus as the psychopompos is preceding her and showing what she has to do; but in the course of events it is she herself who enters the Great Mother, and she then transforms into the

tree [see plate 12]; there she was still identical with the tree.

But now she is detached from the tree, which means that she is coming back from an inflation.

She begins to understand that it is not she who develops, but that it develops in her, through her, the tree is now growing out of her eye.

was after her inflation as a tree that she met the earth mother, the Great Mother of the initiation [see plate 13], and this is the same Great Mother here.

Do you remember what happened at the time of the initiation?

Mrs. Fierz: She went down into chaos and found the crystal man.

Dr. Jung: Yes, and this earth mother also embraces young men, she is just earth, bare concrete facts.

Whenever the earth mother appears it means that things are going to happen in reality; this is an absolute law.

Therefore she is the Greek goddess of the underworld, Hecate, which means the one whose arrows reach one from afar.

She is a moon goddess, the goddess of all things dark and uncanny, and of fear, fear of the actual happening.

That the earth mother turns up here and takes this woman's eye means that things are going to be real, just as there is nothing illusory about a real pregnancy.

If that eye containing the seed is in the possession of the earth mother, it will grow in reality, and whatever that tree means or has led to, whatever the Great Mother insinuates, will come to her in real life.

I refrain from speaking of the personal life of our patient because that leads nowhere; if you begin to think of her as a person it will lead you astray.

These visions are not to be understood in a personal way, for they would then be nothing but the subjective foolishness of one person.

This symbolism is general, it is typical; therefore we treat it as impersonal material.

The symbol of the earth mother is always followed by tremendous consequences; if a certain reality has not been accepted before, it must be accepted now, something will happen in reality, symbolized by the tree, which means a development.

In other words, there is no development as long as one only imagines or thinks or has intuitions about a thing.

One may have the most marvellous visions and fantasies, but they lead nowhere if they don't somehow grow into reality, if one's real life is not reached by them.

So this part of the symbolism shows that this woman can only reach the child when she is willing to accept the particular fate which that child means to her in real life-as a real child would mean an unavoidable reality which might even cost her her life.

That type of life, that way, whatever it is, has to be accepted; whether it is disagreeable and dangerous or not, it will be the way.

That happens here; she says: I arose and saw that the rings of gold were broken. (She can now enter the mandala.) I walked to the child and lifting him in my arms, I said: "Now grow as the tree groweth."

The child is the tree and the tree is the child.

Mrs. Fierz: It is the yoga tree.

Dr. Jung: Yes, the yoga tree again, the impersonal way It is the way of fate, a development that is not her ego way.

This is a thing that simply takes possession of her, as the child that would grow in her

womb would take possession of her, and provide her with a definite fate which was not to be escaped.

So this spiritual law-whatever you want to call that child is like a tree that follows its natural course and develops after its own law.

It will produce a certain life for her, a life that has its own laws; so she will no longer be a free agent, as a woman who has a child is no longer a free agent.

If she thinks she is, it is sheer imagination, she is fettered by the earth; when that tree grows she will be fettered by her own particular growth.

One cannot avoid it, and one can only be thankful to heaven when things turn out the right way, because they can also turn out the wrong way.

Mrs. Sawyer: The first time she would be more like the other Great Mother, but this time would she not be more like Ceres, because of the seed, and the growth? She is not underground.

Dr: Jung: Ceres is the goddess of the wheat fields, chiefly of foodstuffs, but I think in this case she is more Hecate than the nourishing Ceres, or the nourishing Artemis, though Artemis is the huntress with the far-reaching arrows too.

But Hecate is the mother of fate, which is actual life, the life of the earth which makes all things real.

You know I explained that first heavenly mother in blue as a spiritual form, referring to the air element into which the patient was first taken up; that is, she experienced first by thought and by intuitions, and therefore the blue mother was associated with white birds.

Later on, it was a white mother, and then a red mother, and finally it will be a black mother.

You see, there are four stages of the mother figure as there are of the anima: Eve, Helen, Mary, and Sophia. In Faust, they are Gretchen, Helen, Mary, and the Eternal Feminine, an abstraction.

Here it is quite certainly the real earth mother, absolute reality, and that opens the rings.

Then this woman can enter the mandala and take the child in her arms as her

own, which means that she will accept that way of life.

And she says to the child: "I have given my eye unto the earth and you will receive it

when you have become a tree." What does that mean?

Mrs. Fierz: Is it not a new viewpoint? She will have one vision here, and another, a non-ego vision.

Dr: Jung: Yes, the child represents the non-ego life, which is like another person with his own special view; it is that other eye which sees into the impersonal life.

It is as if you were in muladhara, the one eye seeing muladhara, and the other seeing what is behind or beyond muladhara, the development of the god from muladhara to ajna.

Since there are those two forms of existence, one must have two eyes in order to see

them, the one turned out to this world, and the other turned in.

The same symbolism is in Jakob Boehme's little book about the reversed eye, which means the eye of the soul.

He says the soul is like an eye of fire, and he drew a mandala which he called the reversed eye of the philosophical globe, or the mirror of wisdom.

With the one eye, one sees the circumference of the horizon here, and with the other eye the mandala.

Here this woman accepts the child, the center of the mandala; in other words she enters the mandala.

And here her vision comes to an end.

This is the end of her first book of visions.

Then followed a time when she produced mandalas without texts, and I have brought some to show you, this one with the three snakes was the first [see plate 26] it was done in 1925 or thereabouts and she had no idea of mandalas then.

Moreover, if she had followed any suggestion, she would not have made three snakes, she would have made four.

And I only discovered about the child in the center afterwards; she was one of

the first cases in which I found this idea that there should be a child, that

in this bladder or vessel was a human figure.

I discovered in the text Wilhelm sent me about the Golden Flower, that in China they call the center, in which a child or the "diamond body" is formed, the divine germinal vesicle.

After the mandala with the three snakes, follows one where she is standing in flames, and out of her head come four snakes [compare plate 27].

She evidently needed to be made over, to be cooked anew, because she had sacrificed to the three, and the three means the one-sided sex standpoint.

That is also indicated in the chakras by the triangle; we saw there the male triangle and the female triangle meaning sex.

And these three snakes mean sex, but that is changed in the next one.

Though as a matter of fact, there were two very peculiar mandalas in between, in which, instead of three, there were five, and five also means he natural or animal man.

Now the wheel behind her figure in this mandala has four spokes, and now out of her head rise four snakes, showing that through the fire she has learned that there are four snakes, not three.

In other words, she has embodied the thing that is strange to her, the male counterpart to herself, the inferior function which is always in the possession of the animus; so the integration of her fourth function would make the four snakes.

You see, as long as you are only a sexual being, you can afford to be one-sided, because you project everything into your vis-a-vis.

If you are a woman, you project it into a man, and then the man is the male and nothing else, and you are the woman and nothing else; and you naturally make a man responsible for everything with which you assume a man ought to be concerned, and identify yourself exclusively with the woman, with no insight at all into the fact that you are not exclusively woman.

And so a man projects his anima into a woman, never doubting that this is the real woman.

Now if the sex, or the biological state, is overcome by fate, by necessity, the four appears because then you get into a special kind of hell.

For a woman there is no longer anyway out; if she cannot have children, escape into pregnancy, she falls into hellfire because all her creativeness turns back to herself, she begins to eat herself, and thus she discovers that she is not only a woman, she is a man too.

And when a man meets with an absolute obstacle in his career, when he cannot go on building and building and creating, when he is simply held down by something, his creativeness begins to devour him, then he is in the fire; and thus he discovers that he is not only a man, but curiously enough a woman too.

The fire is manipura.

Now here is a mandala with the five-rayed star [plate 30].

And in the next one [plate 29] there are four snakes issuing from the center in the direction of the moon symbol, and the vesicle bladder is in the center.

Are there any questions as to this particular symbolism before we begin the second volume?

Dr. Reichstein: Do you mean that the three is of such great importance in Christianity

because all female influences were cut away?

Dr. Jung: I should say the female influence was cut away because men were nothing but men, and everything that was feminine was in the female.

And the fourth is always the devil; there is God the Father, God the Son, and God the Holy Ghost, and the fourth figure in heaven is the devil.

A hell, a separate asylum was made for him, and we always forget that he is an important member of that company in heaven.

As a matter of fact, he is one of the inhabitants, an important factor in the land of

the hereafter, because he has a special kind of hospital for people who have failed here; they are sent there to be cooked in hot oil for purification.

Purgatory is the place where souls are distilled in the fire, in order to become a bit cleaner or more volatile, to lose their earthly admixture and fly up to the eternal Trinity mansions.

If they are too heavy with vices, they sink down into the depths of Satan's abode, into his particular cooking pots, where they are boiled to make them a bit lighter.

Hell is a great distillation apparatus-inasmuch as it is not a permanent institution.

Of course, Protestants are very much of the opinion that hell is a sort of asylum for incurables, where that cooking process goes on into eternity.

But the Catholic church is far more merciful; they accept the fact that hell is a laboratory where the volatile essences are distilled out of them, so that they reach the seat of the god in the end.

So the number four, when not understood to belong to ourselves, is the thing that is projected.

If a woman is nothing but woman, then she projects that part of herself which apparently does not belong to her, her masculine form or essence, into a man, and vice versa.

So she loses one fourth apparently; I don't know why not a half, as one says of a woman that she is the better half of Mr. So-and-So-we make it half.

But according to history it must be a fourth, since the other person is always the representative of the inferior function.

We forget that, because we are inclined for many reasons to overvalue the human object.

When one is in love with somebody, or forced by circumstances to deal with certain people, one is always trying to be optimistic about it, to imagine them better than they are in order to make the task easier.

One does a kind of Coue;6 one says: "Well, after all, it is not so bad; as a matter of fact, it is quite nice, could you not be more interested? It would facilitate your task consider-

ably."

We overdo it, we overvalue and embellish our objects, therefore repressing all the time the fact that the object invariably presents to us our negative qualities, it is a receptacle for our projections.

What we think of the object is nothing very nice, but we don't want to know it; yet what we repress comes naturally to the foreground.

You may think certain people are awfully nice as long as you don't live in the same house, but live with them for any length of time and you make extraordinary

discoveries.

You discover your inferior function and fail to recognize that it is projected, you think it is the other person; and of course you represent the inferior function to that other person.

For the

inferior function is always projected. So the Trinity condition of mankind signifies, as far as I can make out, that condition in which men are nothing but men, and women are nothing but women; and everything else, all their inferiority and darkness, is projected into the opposite object.

Dr. Bertine: It is rather interesting in this connection that Hecate had the three forms, Artemis, Selene, and Hecate.

Dr. Jung: Yes, the Hecate Trivia-of the three ways.

Now when you begin to develop your insight, your psychological understanding, you cannot help seeing that what you experience with people is really yourself.

For instance, if you have gone through a series of unfortunate experiences which are all more or less typical, though you have had them with the most different people, you finally come to the conclusion that you may be wrong somewhere yourself.

You may have done something wrong repeatedly of which you were not at all conscious, and that brings you slowly to the idea that you have projected something into other people.

Such realization means a kind of slow grilling; you are the steak over the fire and you perspire like anything, you perspire thoughts, till finally it dawns upon you that you are not three but four, so that if you are a man, one-fourth of you is female, and you must have the qualities of the object in yourself just as well.

That is the way the four comes about.

And that would mean a great change in heaven at the same time, it would mean bringing Satan into the Trinity, it would cause a sort of meeting with the celestial powers in heaven.

This really happens when a man is to be thoroughly tried.

The famous historical case is Yahweh's discussing with the devil what particularly bad trick they could play on that poor fellow Job-like bad boys planning what they could do to pester and tease a dog.

That it was exceedingly immoral, people were then too naive to see.

Another case was the meeting between God and the devil, when they agreed what should be done to that miserable creature Faust.

This simply means that when a great personality is to be created, integrated in other words, then the four come together.

For other people it is not necessary; they are decided by the Trinity alone or by the devil alone.

Under ordinary circumstances when a man is made he is handled by the Trinity, and the women are all handled by the devil, or vice versa.

That explains a lot of psychology. Carl Jung, Visions Seminar, Page 787-797

In the notes she made after each of her analytic sessions, Morgan stated that Jung had

the idea she should have another child and interpreted her vision accordingly. She responded in straightforward opposition: "It would be death to me" (Douglas, Translate This Darkness, p. 166). Morgan proceeded to express her response to Jung's suggestion in a vision a few days later [plate 28] that Jung did not discuss here but did refer to, out of place, in an earlier seminar. Fn 2

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=3X78RVT5H4FHEYZ9NQMJ&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=7bc50a08-db19-46bd-81b4-0229b67

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29 June 1932 Visions Seminar LECTURE VIII (2021-10-13 05:11)

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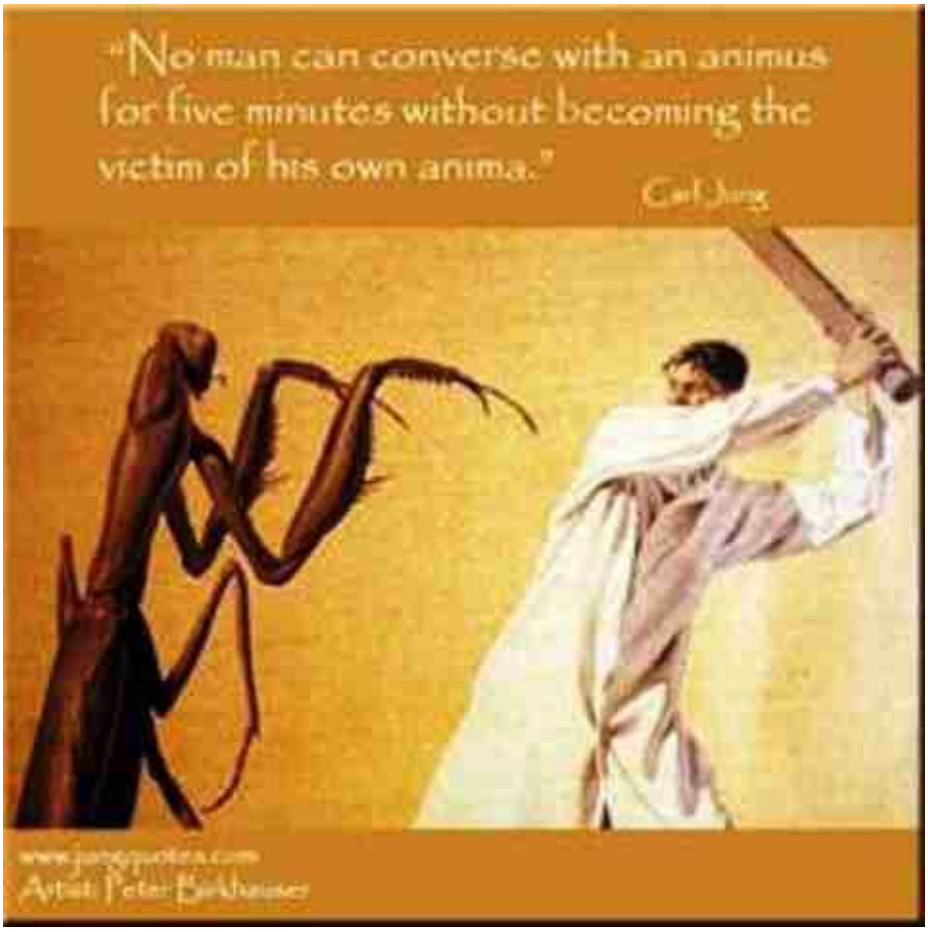
"No man can converse with an animus for five minutes without becoming the victim of his own anima."
Carl Jung
www.jungquotes.com
Artist: Peter Birkhauser

[1]Visions Seminar

29 June 1932 Visions Seminar LECTURE VIII

You remember I mentioned the fact that there were passages in St.

Paul, in his Epistle to the Corinthians, concerning the sanctity of the body, and Miss Taylor has taken the pains to look them up.

She quotes extracts from three different verses: "Therefore glorify God in your body

and in your spirit, which are God's." Also: "Your body is the temple of the Holy Ghost which is in you ... and ye are not your own." The third one is: "The body is ... for the Lord, and the Lord for the body."

And Mrs. Bretherton found a verse in the fourth chapter of Ephesians: "But

speaking truth in love may grow up in all things into him, which is the head, even Christ; from whom all the body fitly framed and knit together through that which every joint supplieth, according to the working in due measure of each several part, maketh the increase of the body into the building up of itself in love."

Then the passage I had in mind myself is found in the twelfth chapter of the first book of Corinthians, from the twelfth to the twenty-seventh verse.

Now here is a question, but first I should like to ask Miss Hannah why she asks it-in what connection?

Miss Hannah: Because you said Christ had completely fulfilled his personal life, and so was able to go over.

Dr: Jung: Oh no, his individual destiny, not his personal life.

Obviously he fulfilled his individual task.

Miss Hannah: But does that not include the personal life first?

Dr: Jung: One cannot make a theory about it.

There are certain people whose individual task is not the ordinary personal life; sometimes a person is meant to be a monk, for instance.

Miss Hannah: He is really meant to be?

Dr: Jung: Yes, there are such cases, and they are of worldwide occurrence, for there are not only Christian monasteries, but Buddhistic and Lamaistic monasteries, and there were temples in antiquity where priests lived the consecrated life.

Also there is the fact that many married people have no personal life.

Miss Hannah: It seems to me that Christ begged the question of the body.

Dr. Jung: But he was crucified, his body played a very great role.

Miss Hannah's question is: "I should very much like to know how Christ lived his personal life so completely without marrying?"

That is the question of an enfant terrible, but I must confess I have asked myself the same question-how Christianity would have turned out historically if Christ had been married and had seven or eight children to feed, a family to support.

Things might have looked a bit different then.

And other people have asked that question, though perhaps not in such a very direct form. In George Moore's book, The Brook Kerith, for instance, the life of Christ is described

after his crucifixion and his resurrection.

It is supposed that he was not quite dead when his body was removed, and

that he recovered and took up his human life afterwards.

St. Paul wanted to preach Christianity, and the disciples of John the Baptist said:

"But Christ himself is here, he did not die."

The idea is that he went back to the simple life of the brethren of that order, the Essenes.

As I remember the story, Christ showed the scars of his crucifixion, yet even then

Paul would not believe it.

So our question is a sort of criticism, yet we cannot look at it from such a personal angle, we can only state that Christ fulfilled his individual task, and therefore his life-his individual task-became such an important symbol.

Moreover, we know precious little of his personal life, one must always keep in mind that the Evangels were written, not by the apostles themselves, but, as proved in Greek texts, by disciples of the apostles; that is, they were written a good deal later, according to certain traditions which were handed down.

It would be like writing the history of Napoleon seventy or a hundred years after his death, according to the reports of people who were supposed to have known him.

One cannot imagine a very reliable history being produced under such conditions,

so we may be sure that we really know very little.

Also, the historical facts alluded to in the New Testament do not allow any precise localization in time.

Therefore the doubt has arisen whether Christ did not live nearer 100 B.C., Mead has written a remarkable book about that; certain facts would substantiate that hypothesis.

But we must assume that his individual task was fulfilled.

You see that might easily be true, because the psychological needs of human beings two thousand years ago were totally different from those of today.

The one-sided spiritual life was then an absolute necessity, while in our days the ascetic existence no longer conveys life; it is dead.

A similar doubt appeared earlier than Christianity, in the question of the historical origin of Buddhism.

Buddha began his career as a worldly man and was later converted to Brahmanistic asceticism; he became a fakir, a saint, and mortified his body for many years, until he experienced enlightenment.

Then suddenly he understood that that was wrong.

And it was at that time that he preached his famous sermon in the garden of the gazelles at Benares.

He taught that the two ways, the way of the world and the way of the ascetic, were both errors, but that there was a middle path, the noble eight-fold path, the right thought, the right action, the right meditation, etc.

But he never said what the right thought, the right action, the right meditation were.

You see, it must be right psychologically, it must fit.

So he discovered the path in between-not this and not that.

But Hindu psychology was entirely different from ours, their truth was a very different truth.

For us it seems to have been a historical necessity that we were taught as we were.

If people had not been ready to accept such a teaching it would never have worked.

It is like the power of suggestion.

It is generally thought that anybody can be hypnotized-you have no headache, you no longer suffer from such and such a pain, etc.-with no consideration of the fact that an unconscious inner readiness to accept such a suggestion must have grown up.

If the subject is not ready, and really inclined to accept a suggestion, one may try one’s best to hypnotize him and it will never work. And there are very particular reasons why people are ready.

For instance, I remember one of my first successes in psychotherapy.

A woman of about fifty-eight came into my clinic on crutches and said she had suffered from a terrible pain in her leg for seventeen years.

She told me a long story about it with much lamentation, and finally I said: "We

must do something about it, I am going to hypnotize you," whereupon she turned her head over to the side and went off into a somnambulistic fit.

I thought it was queer but I let her alone, and she talked on and on queer dreams-through a

more or less complete experience of the collective unconscious.

This, of course, I only understood afterwards; at the time I simply thought she was delirious.

But I began to get frightened, I had about twenty students round me to whom I had to demonstrate hypnosis, and I thought: "Now I am in a mess!"

And I prayed to God that he would perform some miracle in her favor because I felt pretty well out of my depth.

After half an hour I saw that I must get her out of it, because it was really a fit.

So I tried to wake her. It took me about ten minutes but finally I succeeded, all the time having to save my face, to show a face of iron to my students so that they would believe me to be on top of my business.

When she came to, she was dizzy and confused, and of course I said: "I am the doctor, everything is all right!"

Whereupon she exclaimed: "But I am cured!" -and she threw away her crutches and

walked.

I just blushed. I said to my students with a very red face: "Now you see what hypnosis can do!"

But damned if I knew what had happened.

That was one of the experiences which turned me away from that field, because it might have turned out wrong just as well.

I could not understand what had happened, but that woman was completely cured, she just walked away and was happy.

I begged her to tell me how the thing went, because I assumed that after twenty-four hours she would have a relapse, but the pain never returned, and I just marveled at the

grace of heaven.

The following term I was still lecturing at the University, and the same woman turned up again at my first lecture.

This time she had a terrible pain in her back, which had started only a short time before. It occurred to me that it might be connected with the fact that I had reopened my

course.

Was it not an arrangement to see me and have a nice spectacular treatment?

So I asked her when the pain began and what had happened to bring it about, but she could not remember.

I concluded that perhaps she did not want to remember the date, that there might be something disagreeable in connection with it, but she said there was nothing, she

could not explain it.

Then the idea suggested itself that she might have read in the paper the announcement of the reopening of the clinic, and finally I wormed it out of her that the pain started on the very day and hour when the newspaper with that particular announcement had been delivered at her house.

Then I saw the mechanism for the first time, but I still did not understand how I had cured her, for a miracle had been worked, so I kept her after my lecture in order to inquire about her life.

It turned out that she had an idiot son who was in my ward in the clinic.

I did not know it because she had married a second time and had another name, and he was the child of the first marriage.

As he was the only son, she was naturally always looking for a more satisfactory one, a

son who was promising and intelligent.

I was a young doctor, so she took me on as the second son, she said to herself: "I will perform a miracle for him, it is well worthwhile for me to do something for him."

And that is what she did.

She did all she could to create a great bubble round me.

She brought me my first patients; my practice of psychotherapy was started because a mother put me in the place of the son who was no good. In that case it fitted perfectly because she was absolutely ripe, like a bomb to explode, to get cured in that spectacular manner.

Doctors often try in vain to cure people, who are later cured at Lourdes and such places.

They are usually people who don’t think it is worthwhile to be cured for a mere doctor, but it pays to be cured for the glory of the church; they demonstrate to the whole world the glory of God’s grace.

That was the psychology of the early saints, like St. Simeon Stylites, who stood on one leg upon a pillar for seven years.

Of course, he sat down and slept between-times, but his entire occupation consisted of

standing upon one leg, and thousands of people made pilgrimages to see him on his pillar and to marvel at the power of the spirit that helped him to do such a stunt.

Those fakirs in India can do extraordinary things, and by their demonstrating the power of the spirit, they acquire such great merit that they well deserve to be called saints.

For it is tremendously important for humanity to be impressed by the power of the

spirit, to believe in it; otherwise they cannot live their lives completely, they degenerate into animals, into flatness and dullness.

So the suggestion that was produced by the life of Christ was just the right suggestion in his day.

And we ask such awkward questions nowadays simply because Christ is for us no longer an indubitable symbol, it does not work as it did at that time.

That question could not have been asked then, for such a life was only possible in those days if the spirit had so much power that one could sacrifice one's whole personal life to it.

The effect was immediate, as you know; within a few centuries whole towns in the East were depopulated because people went by thousands into the desert, where they lived and finished their lives as hermits.

That shows how ready people were then to depart from the ordinary form of existence.

You don't know what man is capable of. If anything which fitted the moment as that did should happen now, you would probably see very similar phenomena.

We are never safe against such extraordinary events.

If the right word could be said, or if the symbol could be found that expressed the greatest need of our time, you would see that people would be gripped for a few centuries, and they would never ask the questions that could undo such an effect.

Such questions would be asked two thousand years later.

Now I have asked Mr. Baumann to sum up the vision of the Pegasus and the cross, to fit it into the usual curves.

It is useful to study that rhythm again.

Mr. Baumann: The vision starts where the patient is mounting the winged horse. I have put the horse, which means libido, below in the Yin (1) because, even if it is a Pegasus rising, it really means the powerful libido of the unconscious.

Dr. Jung: That can be substantiated by the fact that the horse carries her up in the air, so it starts below.

And the black clouds hovering over the earth and the vultures are Yin.

In Egypt, for instance, vultures were supposed to be of female nature only, they had the idea that there were no male vultures, and when the female vultures wanted to be impregnated they simply opened their beaks whilst flying and were impregnated

by the air.

Also they eat the decaying bodies of the dead, so they are obviously Yin birds.

Mr. Baumann: I have made the black clouds mean danger, it is the archetype, an awkward situation (2).

Dr. Jung: That would be all right; first the beginning, the attempt, and then the archetypal dangerous situation.

The rider and the horse were pursued by black vultures, but Pegasus passed through the dangers, and so she arrived at the top, at the white city (3).

Mr. Baumann: There she sees the staff with the star, which points to an

individual way (4).

Dr. Jung: Yes, and we did not speak of the particular quality of the staff as the symbol of the leader, it is a guiding staff.

That symbolism is in the Psalms, and the Prophets speak of Yahweh as the staff, the guide, in the uncertainty of life.

So the star is also the guiding principle, and that would be a positive result of this curve.

There is the rising, the attempt, and then the archetypal danger, and at the top comes the vision of the ultimate goal.

That is a very beautiful movement.

Mr. Baumann: Then comes the woman lying crucified on the earth (5).

Dr. Jung: Crucifixion means paralysis, fixation, a condition where she is quite down on the earth, and from that there should be a new start, a deliverance.

What we want now is the dangerous moment, the archetypal situation.

Mr. Baumann: Pulling the staff out of the breast of the woman could be the dangerous situation, she might die by bleeding (6). And the healing of the wound would be resurrection, at the top (7).

Then I take her remark, "Too long have I fructified the earth," as showing a new relation

to the chthonic principle (8).

Dr. Jung: That works, the fructifying of the earth, the deserted streets and the separation of the body-soul from the spirit-soul.

Mr. Baumann: The deserted streets, a place without human beings, without consciousness, I have put in the Yin (9).

Mrs. Sawyer: The dangerous situation would be the separation of the body-soul from the spirit-soul.

Dr. Jung: Yes, that would cover it, and the end would be holding a staff on the end of which was a golden star (10).

That would fit in beautifully. Mr. Baumann: Then I put the patient leading Pegasus in the Yang, representing the unconscious libido submitting to the guidance of consciousness

(11). In the beginning I have the horse in the Yin, and here it is in the Yang, but it is a different situation.

There she is mounting a very wild horse that flies up into the clouds, whilst here she is leading the horse quite peacefully, so it is the same symbol used in a different way.

And holding the staff with the star means holding the jewel of new light, pointing to new goals (12).

Dr. Jung: That is quite convincing.

Mr. Baumann: I found that the patient seemed to have reached a rather high level of consciousness, mounting with Pegasus right up to the sky. Even the woman lying crucified on the earth is quite conscious of the situation and its sense. She seems to have come to an end of a certain part of her development.

Dr. Jung: That is quite possible, so the whole movement would take place on a higher level in general.

Now we will go on to the new vision.

At the end of the last one we were dealing with the mysterious figure of a man who suddenly appeared, a sort of Dionysus again.

He then went into a cathedral and discovered the skeleton, whereupon he kicked over the altar and left.

What has happened really is the separation of the ka soul from the ba soul.

Those are old Egyptian concepts: the ka soul is the substantial terrestrial soul; and

the ba soul, represented as a bird-man, or a bird with a human head, is the spiritual

soul.

They are like the kuei and the shen in Chinese metaphysics, which separate after death, the kuei being the physical soul and the shen the spiritual soul.

The kuei is the ghost-being that precedes or follows death, and the shen disappears into the Yang principle, one could say; it goes up to the light, to the spiritual worlds.

The ka is supposed to be a sort of heavy substance and therefore the dead were given

a little ladder in order to climb out of the grave and up over the horizon into heaven; the ka is supposed to remain in the grave as a ghost, it hovers round until it decays in the wind and rain and air.

You see, this separation has led here to the reappearance of the principle of Dionysus.

First he was a wild animal, and then he transformed into a man, who entered the cathedral and demonstrated that that form was dead.

Now what do you think will happen next?

The patient herself is in a dissociated condition, the spiritual soul separated from the physical soul, and then comes the image of the antique god, no longer quite like

old Dionysus but very near to him, who demonstrates that the church is empty.

What will this performance lead to?

Mr. Allemann: It should lead to the reunion of the two souls.

Dr. Jung: Yes, it is unnatural that her bodily soul should walk in another direction from the spiritual soul, the two should be together.

If they separate, it should happen only after death.

So we might expect something like a reunion.

That fellow ought to do something about it. Now who is he really?

Mrs. Baynes: He is another psychopompos who is going to lead her.

Dr. Jung: Yes, an animus form appearing under the disguise of a god, as the animus can easily do because of his divine qualities.

It is owing to these divine qualities that women are so completely under the spell of the animus, utterly helpless victims of his power, and of course the more they identify with him the more they are done for.

The same thing is true of the anima.

They are gods in the antique sense of the word.

Spitteler calls the anima a goddess; she is really a queen, her power is indubitable

and overwhelming.

And when the animus appears in his divine form, he has just that quality, he is the stuff out of which the gods were made.

As people advance in consciousness and understanding, they discover more and more what an extraordinary power the animus represents.

It is a miracle if a woman can escape it.

It is like the power of a neurosis, a phobia, or a compulsion.

You think such a symptom is morbid and should not be, you despise it and think it is ridiculous, yet what seems so ridiculously small and unimportant is perhaps the most important thing in your life.

It hinders you in every moment, it spoils your life, yet you go on saying it is nothing but a neurosis, a perfectly ridiculous symptom.

It is as if you regarded the Great War as merely a regrettable mistake on the part of certain people.

Or as if an insignificant little beetle suddenly increased in such enormous numbers that it ate all the food in the world, and you cannot understand how such a small thing

could be the cause of all that destruction.

But that is the neurosis, and you make the tremendous mistake of not realizing that what is apparently so insignificant is really a great power.

And so it is with the animus and the anima.

They are divine as the ancient deities were divine, having the quality of being beyond good and evil. They can never be envisaged from any moral point of view.

Now this is the positive animus, he appears in his divine garment, as it were, acting as a psychopompos and doing what this woman should be doing by herself.

She is in an incapacitated condition because the two souls are separated from each other, and then the right hand doesn’t know what the left hand is doing, the two hands do not work together.

So here the animus is assuming the role of the Self, one could say, that factor which should be in the center and which should rule and coordinate all our actions.

It is very important to see what he will do now in order to bring the body-soul and the spirit-soul together.

Miss Taylor: He would go down.

Dr. Jung: In that case we must assume that he has been up somewhere.

What was his last action?

Miss Taylor: There was the enlightenment where he showed that the Christian church was no more.

Dr. Jung: There he was on the surface of the earth, corresponding to our actual consciousness, and he simply stated the fact that those symbols, as they are preserved in the church, don't work any longer.

Mr. Allemann: He has to form a new symbol.

Dr. Jung: Yes, and would he descend in order to produce a new symbol?

Where does the new symbol start?

Mrs. Fierz: I should say he would go up because he is in such an awkward situation, and also he is looking back to the past.

Dr. Jung: But if you follow your heart, if you let your heart speak in the matter, what does it say?

Well, he goes down [plate 2 5]. He descended into a dark cave.

There was water upon the floor of the cave and many strange monsters floated therein.

As he gazed at them they reached up great tentacles and sought to draw him down.

They pulled his head down until it touched the water.

So after the demonstration of the emptiness of the church symbolism, he drops into a great underground darkness.

This is to be understood in a very human way.

You see, when the animus does such a thing, it means that the shadow falls upon you in the conscious, you yourself feel empty, dark, disorientated, you usually suffer from a depression.

Everything has sunk down into the unconscious, and that dark cavity is in the body, it is

the abdominal cavity of the plexus solaris.

I mention that because something will turn up to substantiate what I say.

Now, when you overthrow a world of convictions, your whole Weltanschauung,

it really means destroying a world.

For the world is just as we see it, we know of no other world than that which we see; and that is naturally restricted, it is not a perfect or complete world, it is only what

we perceive.

The breaking down of a Weltanschauung has always produced a general revolution, a time of catastrophe, a complete upheaval, not only of political and social conditions, but also of economic conditions.

The time of the Roman Caesars in the first centuries of our era was such a time of transformation, when the old economic system was overthrown.

Slavery, the old form of labor question, was then the great problem; in the reign of Augustus about three-fifths of the entire population were slaves, merely pieces of property; they were not considered as human beings.

Consequently they were, of course, perfectly lawless people.

No one had any idea then of paid labor, one bought somebody who worked for one.

That was naturally an impossible situation, and it led to a slow upheaval of the economic system.

The condition was mitigated in the Middle Ages, but the Roman bishops still had house slaves, despite the fact that they were Christians.

So the destruction of a Weltanschauung, hitherto firmly believed and apparently an eternal truth, is by no means a simple matter.

You may think that it is perfectly simple to throw away the superstition that there

is a god who is in some way responsible for this world; you cast away that idea and think nothing has happened, that it is more or less indifferent.

But a psychological change has occurred at the same time.

As long as you have the conviction of an all-powerful being who rules your life, your condition is quite other than if you deny it.

For then you no longer pray to that being, and inasmuch as it really exists, that factor then enters yourself.

You call it your superstition and refuse to accept it, whereupon you become God yourself-you function as if you were God.

You assume that you have such-and-such convictions, and produce such-and such

views, instead of understanding that God has given you a certain idea for which you ought to thank him.

And that leads into the condition of our actual world; our neuroses are due to that.

We suffer from the inflation of the white man, but naturally the inflation will be pricked

and we shall collapse.

Here we have a description of what happens when the actual Weltanschauung is overthrown.

Instantly the animus disappears into the darkness.

Hitherto he has been in the world, for the spiritual world of the Middle Ages was well ordered, everything was in its place as God had designed it, like a piece of fine architecture.

It was a sort of hierarchy with God himself as the supreme being; then there were lower steps where angels were sitting; and down below were children and humanity

in general.

So everybody was well provided for and in the right place, and the animus was identical with the right condition, he didn't make himself a nuisance anywhere.

But as soon as that state comes to an end, down he goes into our unconscious.

Now, if it is a positive animus he does not create a neurosis as he otherwise would.

In this case one could assume that he was going to bring up some contribution to a new symbol.

That is of course a tremendous enterprise, one could be passionately curious about what it might be. But it is not so simple.

The animus alone is quite incapable of bringing up the symbol, he is only capable of bringing up a symbol, presumably the symbol that fits her psychology and that will lead her on to further development.

Then her further development will join on to the development of others, and again to others, and the ultimate result of all the development will produce the symbol.

You see, a great symbol is an entirely collective thing.

The animus alone can never produce it; what he brings up is merely an approach, or an approximate attempt, at creating something like the symbol.

We have to be very modest and careful in that respect.

But of one thing we can be sure; when the positive animus descends into the real collective unconscious, something positive will appear.

The text continues: He saw a golden fish which shouted in a loud voice: "Behold the

wall of the cave."

The man looked up and saw upon the wall of the cave a golden disk.

With a mighty effort he pulled himself free of the monsters and ascended from the cave.

This is the end of the vision.

I told you that the cavity into which he descended was the abdomen, and on the wall of the abdomen he now beholds the disk of the sun, which would be the plexus solaris.

Why, under these circumstances, just as she has given up her old Weltanschauung,

should the fish call her attention to the plexus solaris?

Mrs. Stutz-Meyer: Is it the place of union?

Dr. Jung: You think it is the place of union between the body- and the spirit-souls?

One could say the first and most primitive accumulation of ganglia, of nervous tissue, was the visible imprint of a psychical fact upon matter.

So this disk of the sun is really the umbilicus, the neighborhood where the world of psychical things touches the body; it is nature’s first attempt at a brain, the first attempt at the concentration of living processes into a sort of central office from which ultimately consciousness arises.

From that system the other nervous system arose indirectly, and the two systems are still in connection; there is a sort of cooperation between them, they function together despite the fact that they have a very different way of functioning.

This scene in the first place refers tothe nervus sympaticus, and that is very mysterious, we will not pretend to understand it for the moment.

But what about the fish?

Dr: Reichstein: It is something like the diamond that brings the light from below.

Dr: Jung: The disk of the sun is gold and the fish is gold too, so there must be an analogy or a connection between the two; both are a sort of light apparently.

Dr: Reichstein: It is the same idea as the jewel which was brought up from the sea.

Dr: Jung: One could say, as the fish was supposed to bring the golden ring of Polycrates, or the jewel, from the depths of the sea, so this fish might bring up the sun.

But how can we prove that?

Mrs. Sawyer: Is it the old symbol of Christianity?

Dr: Jung: Exactly. Christ as Ichthys has now descended to the underworld.

That is the old animus form, and it is still golden, still luminous, and it points to the new sun.

It is like John the Baptist saying in reference to the sun or Christ: "He must increase but I must decrease."

Here is the Christian symbol, the fish, pointing to the sun which is rising.

Another connection with the sun is in the Jonah motif.

The sun, before it rises, is always supposed to be in the belly of the fish; then the fish is

overcome, its belly is slit open as it is landing on the shores of the East, and out comes a new sun, the hero.

So this is a hero myth.

The old hero is now in the depths of the sea, but out of the sea rises the new deity that

is identical with the plexus solaris.

How do you explain that identity?

Mrs. Sawyer: It is consciousness working from the unconscious, I mean the most conscious way being the unconscious way.

Dr: Jung: The beginning of future consciousness is in the nervus sympaticus, that is its origin, but how would it look in. that condition?

What form would it have?

Answer: A serpent.

Dr. Jung: It would be some sort of insect or worm probably, a coldblooded or wormlike animal with a merely sympathetic nervous system.

That is about the lowest form we can imagine.

So the beginning of the new thing would be exceedingly inconspicuous, easily crushed, just a little vermin, and therefore it can easily be mistaken for something else that also starts from the plexus solaris, a neurosis, for instance.

There is hardly any neurosis without disturbance of the nervus sympaticus, and all

cases of hysteria have something wrong in that region-indigestion, sexuality, and so on.

A neurosis, therefore, you can call a vermin, a thing that should not be.

As a rule the new thing appears as something which apparently should never have been born, and this is confirmed by ancient wisdom, by the messianic prophecy of Isaiah, for instance, which I have so often quoted.

The new thing has no beauty, it is most insignificant, most despicable, so it can easily be misunderstood as a neurosis.

But a neurosis is also the beginning of a new way, it can be understood as a revelation ratee, because consciousness was too stupid to grasp it.

The wrong way was really just the right way.

This is the motif in ten thousand fairy tales, as you know; in all the thumbling stories what seems to be the least and the worst turns out to be the best.

Now, that vision of the disk on the wall of the cave is sufficient to inspire the animus to a mighty effort to free himself from the monsters, and he ascended from the cave.

We discover here, as I said, the old myth of the great whale monster out of which emerges the hero, the new sun.

The hero is the human appearance of the sun, they are identical; he is supposed to be a son of the sun, the son of heaven, and his countenance is sunlike.

That myth is repeated here as a new truth, it lives again.

The sun has set, it is quite dead, it has disappeared into the water, but it will appear again in a new form.

In a cave under the sea where nobody would expect it, in complete darkness where no human eye can see it, there the sun is rising.

So this moment in the vision really means the coming up of the new point of view, the

new symbol in her unconscious, yet she is not consciously aware of it.

Our time is soon up but I want to give you an idea of the first effect of the rising sun, that you may have a certain idea how the story will continue.

The next vision is:

I saw two rings of gold upon the black ground. One ring was smaller and was encircled by the larger ring. Within the small ring lay a male child as though in the womb. (That is, in the center.) It was surrounded by amniotic fluid. I wanted to get to the child which

held out its arm toward me but I could not seem to step over the outer ring.

What does she describe here?

Mrs. Crowley: The birth of the savior.

Dr. Jung: The hero child is born.

These are the golden rings that radiate from the sun, and within is contained the hero child.

The rings are haloes round the divine child.

Dr. Reichstein: It is a mandala.

Dr. Jung: Here the mandala psychology begins. Now why a mandala?

Simply through the fact that the sun has risen.

When the sun rises, one quite naturally begins to produce circles, that is the natural expression, and here it is as if a child were born within the circles.

The thing that attracts a woman most, a little helpless child, will draw her in; she must

reach that child in the center, because that is the most precious thing, the treasure.

That is the way the mandala psychology comes into existence.

We have here the whole story of it, the birth of the new symbol as the rising sun the

mandala being the disk of the sun-and the vision of the child in the center of the mandala to whom the woman is drawn.

This is the unfolding of the sun that is born within, invisibly.

Then it is as if it were causing a peculiar kind of emanation, which one cannot describe

otherwise than by making circles.

They are the haloes of saintliness, of divinity.

And the halo of light, forming a magic circle around one, has the protective significance of such symbols. Carl Jung, Visions Seminar, Page 771-784

George Moore (1852-1933), Irish novelist whose The Brook Kerith (London, 1916)

imaginatively created Jesus' life after the resurrection.

1. R. S. Mead, Did Jesus Live 100 B.C.? An Inquiry into the Talmud Jesus Stories, the Toldoth jeschu, and Some Curious Statements of Epiphanius (London and Benares, 1903). Jung refers to this book in Dream Analysis, p. 412.

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=8C0Q8NBTFBGZ9341PEM2&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=51179160-8941-455e-8b84-d889bcd

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Carl Jung's "Serpent" in The Black Books - Quotations (2021-10-14 04:09)

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[1]Black Books

the figure of Atmavictu went through a number of incarnations, as an old man, a bear, an otter, a newt, a serpent, then simultaneously a man and an earth serpent.

He was Izdubar, and became Philemon.

The black magician, Ha, was the father of Philemon.

Ka was the father of Salome, and also the brother of the Buddha.

Ka was Philemon’s shadow. Philemon further identified himself with Elijah and Khidr and claimed that he would become Phanes. The Black Books, Vol. I, Page 70

Thus Jung’s revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul. The Black Books, Vol. I, Page 69

Keep interpretation far from me, that bad prison master of science who binds the soul and imprisons it in a lightless cell, but above all protect me from the venomous serpent of critique, which is a healing serpent only on the surface, yet in your depths is infernal poison and agonizing death. Carl Jung, The Black Books, Vol. II, Page 170

I have to crawl together out of many different corners in which I lost myself.

I return to the black serpent rod. It seems like a solid and mighty piece of death.

But death appears like a power belonging to me. Carl Jung, The Black Books, Vol. IV, Page 227

I know where your [Elijah] serpent is. I have her.

My soul fetched her for me from the underworld.

She gives me hardness, wisdom, and magical power.

We needed her in the upperworld, since otherwise the underworld would have had the advantage, to our detriment. Carl Jung, The Black Books, Vol. IV, Page 254

I bind the Above with the Below.

I bind God and animal. Something in me is part animal, something part God, and a third part human.

Below you serpent, within you man, and above you God.

Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space. Jung’s Soul, The Black Books, Vol. V, Page 270

Above you comes the dove or the heavenly soul, in which love and foresight are united, just as poison and shrewdness are united in the serpent.

Shrewdness is the devil’s understanding, which always detects smaller things and finds chinks where you suspect none. Jung’s Soul, The Black Books, Vol. V, Page 270

If I am not conjoined through the uniting of the Below and the Above,

I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing. Jung’s Soul, The Black Books, Vol. V, Page 270

The white serpent is the lower truth, understanding and wisdom, from which all science and philosophy have developed or, been made.

The black bird is the upper error-superstition concerning the things of reality, within and without. Serpent, The Black Books, Vol. VI, Page 294

What is past is always an obstacle for what is to come.

It must first be completely cleared away.

What time could not destroy must be artificially destroyed.

For this you need the means that mankind has always needed to arrive at the future from the past: namely severing, separating from the old, destruction of the bones.

It is truly an injury of the old, but the new live only through completely wearing out the old.

Only with unnatural means can man get out of what was natural of old and hence arrive at a new naturalness.

Exercises, that one calls [askesis] belong to this. Otherwise man is completely defenseless against the old, since the old is natural, while the new is unnatural and weak, that is it seems so to you, but the new yet prevails, and then you must suffer it instead of happily creating it yourself. Serpent, The Black Books, Vol. VI, Page 294

He was my companion for many thousands of years.

First he was an old man, then he died and became a bear.

That too died and became a fish otter. This also died, and became a black newt.

This also died, then Atmaviktu became entered into me and immediately raised me to the threshold of splendor.

I myself am the Atmaviktu, the ancient. Formerly he erred and became a man, while he is actually an earth serpent. Serpent, The Black Books, Vol. VI, Page 290

That was the spirit of and the error of Atmaviktu.

He is still erring and hasn’t flown into my throat yet.

When he comes near me, I swallow him, so that I become full and my stony heaviness and immobility dwindle.

I lack Atmaviktu’s soul.

If I possess it, I will enter into the gate of splendor.

I will lay myself over the gorge. I am the bridge, the living arch that leads over to the land of men and from the land of men into the golden castle. Serpent, The Black Books, Vol. VI, Page 290

Serpent: Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am?

Soul: You should know, you blind worm.

Serpent: My name is my essence. I have been called Atmaviktu since my birth, if it has ever taken place.

Perhaps I always was and always will be. How should I know who I am? The Black Books, Vol. VI, Page 290

Serpent: Atmaviktu? I am the kernel of the self The self is no man.

That was Atmaviktu's error. That was my banishment and my darkness for many thousands of years.

Soul: So that is Atmaviktu!

Jung: But what is the green robe?

Serpent: That's Atmaviktu's cloak, which he took off as a man when he died and became an animal.

Soul: Yet what is the robe?

Serpent: His humanity. The Black Books, Vol. VI, Page 291

Soul: Tell me, why did Atmaviktu become a man?

Serpent: It was unavoidable. He became sick from longing for man.

His head hurt, because he could not think what he did.

Therefore he became a man for the sake of healing. He remained in this state, and that was his error, since no one can become their own mantle.

He realized this and died, in that he went into the forest and became a bear.

Through this men became more human and began to build castles and left the forests to the bears.

As they spread and increased their power, they cleared out the woods.

Then Atmaviktu died for the third time and drew himself back as an otter into the water.

Once more men spread themselves and built ships and headed to new shores.

Then Atmaviktu died for the fourth time and became a black newt and drew himself

back into the waters under the earth.

But men conquered the whole earth and flooded everything with their might.

However in the darkness Atmaviktu found his own self again, namely, myself, the white, self-illuminating serpent, which feeds on fire and has also swallowed the last error of Atmaviktu. Serpent, The Black Books, Vol. VI, Page 291-292

So listen-a golden serpent is the way, a shimmering serpent bridge over a black grave-a dark gate behind splendor-a red light in the darkness of the background-that is evil.

I make it out.

You did well in not taking this way.

Should I take it?

So may the eye of evil take me-to a red cave-serpents of blood on the walls -a white gate- a long passage upward in wide halls, countless gates- up onto the roof on narrow steps-above is a worldwide prospect-I blossom like a fire on a mountain top-I glow through eternities-can you still see me- a distant light-itself a star lost in infinities-but, behold a thread-many threads spun from star to star-on a dizzying bridge infinitely long-it is reached, the first star-also a world. Jung's Soul, The Black Books, Vol. VI, Page 286

I come from below, from the great cave, in which I lived for many thousands of years.

I became white and blind from sheer darkness.

My young have got feet, and I gnawed my tail, not from hunger but in self-contemplation.

I lived from fire and drank liquid earth.

Therefore I have become as solid as white marble and as cold as ice. Serpent, The Black Books, Vol. VI, Page 289

Man of the West! I speak to you. Your air is nebulous. let light in.

There is a clear day to the East, while the west glows in ruddy twilight.

A new sun rises in the east. look eastward. listen eastward.

A voice comes from there.

A fluttering fire smoldered there, now it's with you.

What did we do? We grasped it.

We made serpent-like plantlike forms. You built vaults and high arches. Is there something under them?

Do you keep something safe there? Empty air, that’s what.

We have no roof while you have only roofs.

That’s why I seek your roof. I want to live with you: I, the patient taciturn one.

I make strange things with a slow hand, I fill the vaults with rare decoration. Do you give me shelter?" A Man of the East, The Black Books, Vol. VI, Page 274

But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest.

First she is my own being, then she is a serpent and a bird, then she is mother and father, then even further away Salome and Elijah. Carl Jung, The Black Books, Vol. VI, Page 238

The daimon of sexuality approaches our soul as a serpent. She is half human soul and is called thought-desire. Carl Jung, The Black Books, Vol. VI, Page 226

The serpent descends and cunningly lames the phallic daimon, or else goads him on.

She bears up the too-crafty thoughts of the earthly, those thoughts that creep through every hole and cleave to all things with craving and blind desire. Carl Jung, The Black Books, Vol. VI, Page 226

Although the serpent does not want to, she must be of use to us.

She flees our grasp, thus showing us the way, which our human wits could not find. Carl Jung, The Black Books, Vol. VI, Page 226

Serpent, you chthonic origin, most despicable beast, we need your wisdom. let mother go, and twist high into your suffering.

You are must become the savior. The cross awaits you.

You must be lifted up on the mountain of torment and exposure. Carl Jung, The Black Books, Vol. VI, Page 217

On February 29, 1916. Toni Wolff noted,

“Sexuality = Collective general feelings = in the unconscious. Abraxas head, lion, as danger: cosmic thoughts.

More conventional: general collective and cosmic intellectual thoughts. —unconscious Abraxas tail and serpent, sexuality as danger (dream 26 II 1916)” (Diary L, p. 178). The Black Books, Vol. VI, Page 261, fn 268

I will for your sake, but the gigantic cloud of eternal night is awful.

I see a yellow shining stroke from the top left of this cloud in the irregular shape of a streak of lightning, and behind it an indeterminate reddish light in the cloud. It does not move.

Beneath the cloud I see a dead black serpent and the lightning stuck in its head like a spear.

A hand, as large as that of a God, has thrown the spear and everything has frozen into a gloomy vivid image.

What is it trying to say?

Do you recall that image that you painted years ago, in which the black and red man with the black and white serpent is struck by the ray of God?

This image is connected to it, since you also later painted the dead serpent, and did you not behold a gloomy image this morning, of that man in a white robe with a black face, like a mummy? The Black Books, Vol. VII, Page 220

Soul: Three serpents that lie on a rock, coiled in a knot. A sword has hacked them.

A strong one-armed man wields the sword.

His eyes flicker in chaotic passion. It was probably a follower and pupil of Dionysus, who had lost one arm.

Where did he lose it?

He chopped it off because it seemed foul and inadequate, yes, he himself hacked off his right arm in a frenzy.

He no longer wanted to act, but simply to be driven.

One also needs to be able to be driven.

Why couldn’t he let the serpents sleep?

Who told him to set his dog on the devil’s dangerous hound that wanted to leave him? His wild and untamed drive, which he called a sense of duty, had whispered the wrong thing to him.

He wanted to be alone, to rule alone, intoxicated in solitude far from Gods and men, a castrato of his God.

Why do you despise the loving darkness of the feminine, the cooling night?

The whisper among the trees, my dark, healing speech? Why did you not speak to me? Jung’s Soul, The Black Books, Vol. VII, Page 207

I will not be your slave-what is the fortune of the earth when it burns like hellish fire?

When it makes sick, like poison?

The struggle against you is accepted. I will not rest until you have handed over your power to men.

Man must live.

You should obey.

I do not want to do without the beauty of the earth, the fragrance of the fields should not evade me, but the serpent poison should be slain, so that man can wander among the flowers. Salome, The Black Books, Vol. VII, Page 187

Now, it is graspable.

We also approach the limits of what is currently understandable and knowable.

But you now understand why God is both changing and unchanging?

It all depends from where one speaks.

When you speak of yourself out of yourself it is somewhat different from when you speak of yourself from the outside, from the world, with the eyes of the world.

Even so the two statements contradict each other, so you still are, and the beholding world also is.

The same way with God. Seen from your standpoint, he is changeable. Seen in himself, he is unchanging. He knows nothing of change since he does not know himself as a seed.

But the seed turns.

But what is a seed as a whole?

Nothing. Therefore it: the totality does not feel it.

But surely the seed feels it, since it feels abandoned and misunderstood by the totality.

But the totality does not understand the individual.

Therefore the individual must seek the way to God.

He must thus draw God into himself. But how does this happen?

This can only happen by his clearly showing God how he has turned, how he has changed. He must explain himself to him.

He must find words and expressions by which he can reach God.

Man, who must always work as the mediator for the part of God in him and the seed, can never do this through conscious devising or puzzling out, but only through the help of his soul, or through the help of someone who still has the soul of the other in them.

The seed must always turn, since that is the godhead of life. Life is movement in its innermost. Serpent, The Black Books, Vol. VII, Page 179

Philemon is frightened. He senses the danger of the earth.

He fears the beautiful serpent poison of the earth.

His foot was once lamed by a poisonous bite, but wings grew.

He knows the power of poison, so he develops the power to fly. He sees the serpent among the roses and therefore wants to be a butterfly.

However, do not let yourself be too enchanted by him, since you are a man, a brother of the earth-dwelling animals. How beautiful and familiar is the fortune of the earth!

The people you know and love, who know and love you, the trees that lovingly shade this spot of earth, the dewy flowers which greet the sun, the birds that fill the fluttering air of the dawn, shimmering leaves and flowers, the glittering surface of the water, the wind that clouds over the mountains, that is the fortune of the earth.

This is also Philemon, the one who loves.

The daimons reconcile themselves in man, who found himself, who is the source of the four streams and the spring-bearing earth.

Water flows from his peak toward the four winds.

He is the sea that gave birth to the sun, he is the mountain that carries the sun, he is the father of the four great streams, he is the cross that binds the four great daimons.

He is the incorruptible seed of the nothing that accidentally fell through space.

This seed is the beginning, younger than all beginnings, older than every end. I praise the greatness and smallness of man.

His suffering fills the earth, his fate is in the smallest and most secret things. Jung’s Soul, The Black Books, Vol. VII, Page 184

I piled up the ore-red stones-gold-shining things from ancient shafts.

If you knew what Atmaviktu the ancient brought, which shimmering serpent skin he shed when he became Philemon.

Dangerous poisons, daimonic luminous things-a shimmering ground for the feet of the lovers. Soul, The Black Books, Vol. VII, Page 148

But the other sun is dark in the belly of the lower cone. You see that he who is horrified at himself has the sun as a head, and as a wheel is entirely sun, and goes straight on the serpent's way and it is no longer straight above, but a small tail upward-that is funny!

Have you learned something? HA, The Black Books, Vol. VII, Page 153

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2SD66VXJ39W69&dchild=1&keywords=jung+black+books&qid=1607249662&sprefix=jun

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12 October 1932 Kundalini Yoga Seminar LECTURE 1 (2021-10-14 04:55)

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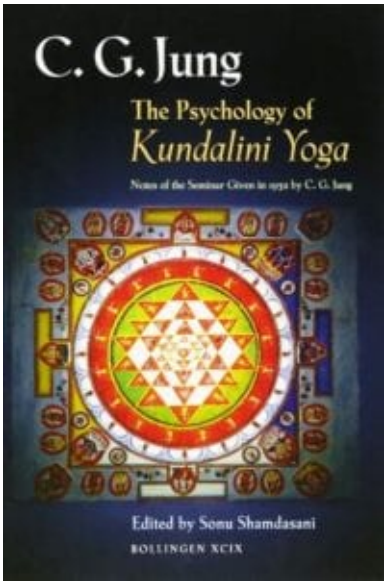

[1]The Psychology of Kundalini Yoga

12 October 1932 Kundalini Yoga Seminar LECTURE 1

Dr. Jung: Ladies and gentlemen, we have just had a seminar about tantric yoga, and as there are always misunderstandings in the wake of such an event, I am devoting some time to the discussion and elucidation of any questions that you may have.

Even those who were not there will be interested, I suppose, because I have spoken of the cakras before.

Moreover, in the pursuit of our visions we have now reached the stage where symbols analogous to those of tantric yoga are beginning to operate.

You remember, we have seen how our patient's visions in their natural and quite uninfluenced development brought the first mandala.

In the last hour of our spring seminar I showed you a mandala that created itself, the mandala of the child within the circles, and the patient's attempts to unite with the child.

That is entering the mandala, and there already the symbolism of tantra yoga begins.

So it is not irrelevant that we discuss this subject now; it fits in well with what we have done here.

As a matter of fact, our former seminar has led us up to the psychology of tantric yoga, what I have hitherto called mandala psychology.

I shall take first this question by Mrs. Bailward: "I understand that the klesa asmitâ 'contains the germ of being a personality' and the klesa dvesa 'the wish to be two,' or hatred.

Does Professor Hauer mean personality or individuality here? When it has built up the individuality, how would hatred be torn out by the roots?"

Well, there is the kle□a of dividing and discrimination, of becoming a personality, an ego, where there is also the aspect of hatred.

The klesas are urges, a natural instinctive form in which libido first appears out of the unconscious; that is the psychological energy, or libido, in its simplest form of manifestation.

Now, according to tantric teaching, there is an urge to produce a personality, something that is centered, and divided from other beings, and that would be the kle□a of discrimination.

It is what one would describe in Western philosophical terms as an urge or instinct of individuation.

The instinct of individuation is found everywhere in life, for there is no life on earth that is not individual. Each form of life is manifested in a differentiated being naturally, otherwise life could not exist.

An innate urge of life is to produce an individual as complete as possible.

For instance, a bird with all its feathers and colors and the size that belongs to that particular species.

So the entelechia, the urge of realization, naturally pushes man to be himself.

Given a chance to be himself, he would most certainly grow into his own form, if there were not obstacles and inhibitions of many descriptions that hinder him from becoming what he is really meant to be.

So the kle□a that contains the germ of personality can be called just as well the klesa of individuation, because what we call personality is an aspect of individuation.

Even if you don’t become a complete realization of yourself, you become at least a person; you have a certain conscious form.

Of course, it is not a totality; it is only a part, perhaps, and your true individuality is still behind the screen—yet what is manifested on the surface is surely a unit.

One is not necessarily conscious of the totality, and perhaps other people see more clearly who you are than you do yourself.

So individuality is always. It is everywhere.

Everything that has life is individual—a dog, a plant, everything living—but of course it is far from being conscious of its individuality.

A dog has probably an exceedingly limited idea of himself as compared with the sum total of his individuality.

As most people, no matter how much they think of themselves, are egos, yet at the same time they are individuals, almost as if they were individuated.

For they are in a way individuated from the very beginning of their lives, yet they are not conscious of it.

Individuation only takes place when you are conscious of it, but individuality is always there from the beginning of your existence.

Mrs. Baynes: I did not get where the hate, dvesa, came in.

Dr. Jung: Hatred is the thing that divides, the force which discriminates.

It is so when two people fall in love; they are at first almost identical.

There is a great deal of participation mystique, so they need hatred in order to separate themselves.

After a while the whole thing turns into a wild hatred; they get resistances against one another in order to force each other off—otherwise they remain in a common unconsciousness which they simply cannot stand.

One sees that also in analysis.

In the case of an exaggerated transference, after a while there are corresponding

resistances.

This too is a certain hatred.

The old Greek put phobos, fear, instead of hatred. They said that the

firstborn thing was either Eros or phobos; some say Eros and others phobos, according to their temperaments.

There are optimists who say the real thing is love, and pessimists who say the real thing is phobos.

Phobos separates more than hatred, because fear causes one to run away, to remove oneself from the place of danger.

I was once asked a philosophical question by a Hindu: “Does a man who loves God need more or fewer incarnations to reach his final salvation than a man who hates God?”

Now, what would you answer? I gave it up naturally.

And he said: “A man who loves God will need seven incarnations to become perfect, and a man who hates God only three, because he certainly will think of him and cling to him very much more than the man who loves God.”

That, in a way, is true; hatred is a tremendous cement.

So for us the Greek formulation phobos is perhaps better than hatred as the principle of separation.

There has been, and is still, more participation mystique in India than in Greece, and the West has certainly a more discriminating mind than the East.

Therefore, as our civilization largely depends upon the Greek genius, with us it would be fear and not hatred.

Mrs. Crowley: Yet in the cakras apparently the most important gesture is that of dispelling fear.

Dr. Jung: Yes, but the gods are always carrying weapons also, and weapons are not an expression of any particular love.

Miss Wolff: I have my notes here, and I think I see what caused Mrs. Bailward’s confusion. Professor Hauer said in German hasserfüllte Zweiung, but it does not mean to become two, exactly; it means to become a subject against an object—there are two things. The English translation is not so clear.

Dr. Jung: Entzweiung means separation. Now the rest of the question?

Mrs. Bailward: I mean, would the yogi consider the state of hatred a necessary condition in building up individuality?

Dr. Jung: Yes, he cannot help considering it so, for the whole yoga process, whether classical or Kundalini yoga, naturally has a tendency to make the individual one, even as the god is one, like brahman, an existing non-existing oneness.

The question continues: "And when it had built up the individuality, how would hatred be torn out by the roots?"

Miss Wolff: Professor Hauer spoke of the two aspects of the klesa. In the imperfect condition—the sthula aspect—the urge to be a subject over against an object is mingled with hatred. But in the suksma aspect the same urge is the power to become a personality.

Dr. Jung: Yes, it is an important and very bewildering thing in this whole terminology that one always must make the distinction between the sthula and suksma aspects.

I do not speak of the para aspect because that is what Professor Hauer calls the metaphysical.

I must confess that there the mist begins for me—I do not risk myself there.

The sthula aspect is simply things as we see them.

The suksma aspect is what we guess about them, or the abstractions or philosophical conclusions we draw from observed facts.

When we see people who make efforts to consolidate themselves, to be egos, and therefore resist and hate one another, we see the sthula aspect, and we are only aware of the klesa of hatred, called dvesa.

But if we go a step higher, we suddenly understand that this foolish kind of hatred, all these personal resistances, are merely external aspects of very important and profound things.

To quote a practical case: when a person complains that he is always on bad terms with his wife or the people whom he loves, and that there are terrible scenes or resistances between them, you will see when you analyze this person that he has an attack of hatred.

He has been living in participation mystique with those he loves.

He has spread himself over other people until he has become identical with them, which is a violation of the principle of individuality.

Then they have resistances naturally, in order to keep themselves apart.

I say: Of course, it is most regrettable that you always get into trouble, but don't you see what you are doing?

You love somebody, you identify with them, and of course you prevail against the objects of your love and repress them by your very self-evident identity.

You handle them as if they were yourself, and naturally there will be resistances.

It is a violation of the individuality of those people, and it is a sin against your own individuality.

Those resistances are a most useful and important instinct: you have resistances, scenes, and disappointments so that you may become finally conscious of yourself,

and then hatred is no more.

That is the suksma aspect.

If a person thoroughly understands this, he will agree and not worry.

In other words, he knows when he loves that soon he will hate.

Therefore he will laugh when he is going uphill and weep when he is going downhill, like Till Eulenspiegel.

He will realize the paradox of life—that he cannot be perfect, and he cannot always be one with himself. It is our idea to be one, to have absolutely clear situations in life.

But it is all impossible—it is all too one-sided, and we are not one-sided.

You see, the analytical process tears up hatred by the roots by explaining the suksma aspect, namely, the aspect on the level of understanding, of abstraction, theory, wisdom.

And so we learn that what is a regrettable habit, for instance, or impossible moods or inexplicable disagreements in the sthula aspect, is something quite different in the suksma aspect.

Then a second question: “Is there a psychological equivalent to the tattva, and the sastkvra?”

Well, the tattva, being the essence of things, is psychologically again a suksma aspect of things.

The term libido, or energy, is a good example of a tattva.

It is not a substance but an abstraction.

Energy is not to be observed in nature; it does not exist.

What exists in nature is natural force, like a waterfall, or a light, or a fire, or a chemical process.

There we apply the term energy, but energy in itself does not exist, despite the fact

that you can buy it at the electrical works.

But that is merely a metaphorical energy.

Energy proper is an abstraction of a physical force, a certain amount of intensity.

It is a concept of the natural forces in their suksma aspect, where they are no longer manifestations but tattva, essence, abstraction.

You see the Eastern mind is concretistic—when it arrives at a conclusion or builds up an abstraction, the latter is already a substance; it is almost visible or audible—one can almost touch it.

Whereas with us this process is rather spurious, as when a concept like energy becomes fairly well known, so that any workman speaks of it.

Then naturally people assume that this energy must be something one can put into a bottle—one can buy it and sell it, so it must be something tangible.

There that concretistic quality of the Eastern mind comes in with us.

For in reality energy is not substantial: it is a conformity of things, say, or the intensity of various physical or material processes.

In the East, when anybody speaks of tattva, they conceive of it as already in existence, and, mind you, a complete existence—as if a tattva really could become visible to them.

I don't know whether anybody has had a vision of tattva, but that might be, for they can visualize any concept, no matter how abstract.

So the tattva, which is a concrete thing in the East, has with us a suksma aspect—it is an abstraction, an idea.

The concept of energy is a very suitable example, but there are of course other ideas of the sort, such as the principles of gravity, or the idea of an atom, or of electrons—these are the equivalents of tattvas.

In psychology, as I say, it would be libido, which is also a concept.

Then the samskara, if understood as something concrete, has really no analogy with us.

We are unable to concretize these things.

That is an entirely philosophical teaching, which for us has only a certain validity

inasmuch as we believe in the migration of souls, reincarnation, or any pre-existing conditions.

Our idea of heredity would be similar to the idea of samskara, as well as our hypothesis of the collective unconscious.

For the mind in a child is by no means tabula rasa.

The unconscious mind is full of a rich world of archetypal images.

The archetypes are conditions, laws or categories of creative fantasy, and therefore the psychological equivalent of the samskara.

But mind you, in the Eastern mind the doctrine of the samskara is so different from that definition that perhaps a Hindu would object to my attempt at a comparison.

But the archetypal images are really the nearest thing we can see.

Dr. Reichstein: I want to ask about the sthula aspect. I thought sthula was the more physical aspect, and suksma more the psychological, not only the abstract, aspect.

For it cannot be perceived by intellect only; it is a peculiar kind of being connected with things.

Dr. Jung: You are quite right, but the psychological aspect of things implies also a philosophy about them.

For instance, take the psychological aspect of a chair: it has both a sthula and a suksma aspect.

It is a physical phenomenon and as such it is obvious in its sthula aspect.

But in its suksma aspect it is not so obvious—the suksma aspect is the idea.

As in the Platonic teaching of the eidolon, the eidos of a thing is the suksma aspect.

But in Plato we can still see concretizations: he says that all things are derivatives, or incomplete imitations of the eidola that are conserved in a sort of heavenly storehouse, in which are the models of every existing thing.

So all the forms of our empirical world would derive from these eidola.

This idea is the suksma aspect, or you can say the psychology of things.

But for us, the Platonic ideas, which Plato understood to be really existing, are psychological concepts, or even mere illusions or assumptions.

For even if we assume that there is such a heavenly storehouse where models of things really do exist, we are not a bit sure of it; thinking like that does not produce the thing.

If the primitive mind thinks a thing

it is.

A dream, for instance, is to them as real as this chair.

They must be very careful not to think certain things, as the thought easily might become reality.

We are still like that—we say a mouthful, and at the same time we touch wood.

Mrs. Diebold: Would the suksma aspect correspond to Kant's thing in itself [das Ding an sich]?

Dr. Jung: Yes, as would also his use of the term noumenon.

The noumenon is the idea, the spiritual essence of a thing.

You see, Kant was already a very critical man, and in his Critique of Pure Reason he says that the thing in itself, das Ding an sich, is a purely negative borderline concept, which does not guarantee that such a thing exists at all.

He simply makes such a concept to express the fact that behind the world of phenomena, there is something about which we can say nothing.

Yet in his psychological lectures he spoke of a plurality of noumena—that there are many things in themselves—which is a contradiction of his Critique of Pure Reason.

Mrs. Crowley: Is that not really an archetype?

Dr. Jung: Yes, the eidos in Plato is of course the archetype.

The term archetype comes from St. Augustine, who used it in that Platonic sense.

He was in that respect a Neoplatonist, like so many other philosophers in those days.

But with them it was not a psychological concept; the ideas were concretized—that means hypostatized, which is a very good word.

You see, hypostasis is not a hypothesis.

A hypothesis is an assumption I make, an idea I have formed, in order to attempt an explanation of facts.

But I know all the time that I have only assumed it, and that my idea still needs proof. Hypothesis means to put something which isn't there under something; Unterstellung is the German term for it.

There is no English term, as far as I am aware, with exactly that sense. It might be an

assumption, or it could also have an unfavorable nuance of insinuation.

Now, hypostasis means that there is something below which is substantial, upon which something else rests.

Mr. Dell: From what root does hypostasis come?

Dr. Jung: Histemi is the Greek verb, to be standing, and hypo means below.

The same root is in the Greek word ikonostasis, which, in the Greek Orthodox church, is the background behind the altar where the statues of the saints stand.

The image or picture of a saint is called an ikon, and ikonostasis is the place upon which it stands, usually a pedestal, or a wall upon which are placed such images or pictures.

To make a hypostasis means to invent a subject which is hanging in the air.

It has no basis, but you assume that it has, and say it is a real thing.

For instance, you invent the idea of a tattva and say it is by no means a mere word, a

breath of air with nothing underneath it.

You say tattva is an essence; it is something substantial—something is standing underneath that holds it up.

A hypostasis contains always the assumption that a thing really is, and the natural primitive mind is always hypostatizing.

I n our better moments, when we are a bit superstitious, we also have hypostases.

Mr. Dell: The hypostasis of gravity makes the apple fall.

Dr. Jung: Yes, you assume the thing is, and that makes the apple fall.

Or, for instance, Kant says, in his famous discussion of the assumption of God, that “God is, God is not”—that when anybody says God is, he just says so, but his saying so does not mean that he is.

He can say God is, but perhaps he is not.

But when you hypostatize, then by saying God is, you assume that God really exists.

You have made God, so that he is in reality.

One can bring about most unfortunate situations by simply declaring that a thing is so.

That is what the animus does and what one always objects to in the animus. “Oh, I thought . . .”—and then the house burns down because you thought you had put the fire out.

But unfortunately the house has burned down.

Mrs. Baynes: Don't all heuristic principles tend to run into hypostases?

Dr. Jung: They run a risk, sure enough.

As soon as a hypothesis has given evidence of its applicability, it tends to become a truth, to become a hypostasis—and we forget entirely that it is only a hypothesis, an intentional, arbitrary theory on our part.

Dr. Kranefeldt: The sexual theory of Freud could be called a hypothesis, which then became a hypostasis.

Dr. Jung: Exactly: it proves its evidence by a certain amount of facts, and then one assumes it must be a truth.

Well now, this is merely about concepts, and in tantric yoga there were things which needed further explanation from the psychological side.

Mrs. Sawyer: When Professor Hauer spoke of the cakras, he called only the picture inside each a mandala. Could we not call the total cakra a mandala?

Dr. Jung: Yes, the cakras are also occasionally called mandalas.

Naturally Professor Hauer does not attach such a technical meaning to the mandala as we do.

He called the total picture padma, the lotus, or cakra.

Mandala means ring, or circle. It can be a magic circle, for example, or it can be a cycle.

There are Vedic sutras in which the series of chapters makes a cycle that is called a mandala; for instance, the third mandala, chapter 10, verse 15—the mandala is simply the name of the cycle.

Mrs. Sawyer: But he called a square a mandala.

Dr. Jung: Yes, he calls that a mandala, and naturally anything within is a mandala too, and this is exactly what you see in the Lamaistic pictures: the mandala, the lotus, is inside, as well as the temple, and the cloister with the square walls, the whole surrounded by the magic circle; then above are the gods, and mountains below.

The term mandala with us has taken on an importance which it does not possess in India, where it is merely one of the Yantras, an instrument of worship in the Lamaistic

cult and in tantric yoga.

And mind you, the tantric school is little known in India—you could ask millions of Hindus, and they would not have the faintest idea of what it was.

It would be as if you asked the honorable citizens of Zurich what they had to tell you of scholasticism; they would know about as much as the Hindu knows about tantric yoga.

And if you asked a Hindu what a mandala was, he would say that a round table, or anything circular, was a mandala.

But to us it is a specific term.

Even within the frame of the tantric school the mandala has not the importance that it has with us.

Our idea of it would come nearest to Lamaism, the Tibetan religion, but this is hardly known, and its textbooks have been translated only very recently, hardly ten years ago.

One of the fundamental sources is the Shrichakrasambhara, a tantric text translated by Sir John Woodroffe.

Dr. Barker: Professor Hauer said that in the second cakra of the water region, one plunges into life without any reservations. But that region is still far above us. It is difficult to believe this interpretation, because when the adolescent goes into life without reserves, it is as if he were going from the higher to the lower.

Dr. Jung: You are playing the role of the world bewilderer in asking such questions.

Here you touch upon something really most bewildering, for when you try to translate that material into psychological language, you reach amazing conclusions.

Take the muladhara cakra, which seems very simple.

Its psychological location is in the perineum.

You assume you know all about it, but psychologically what is muladhara?

You think of it as that region down below in the abdomen, having to do with sexuality and all sorts of unsavory things.

But that is not muladhara; Muladhara is something quite different.

Perhaps we should look at the second cakra first.

The ocean with the sea monster is above in the system of the cakras, but in reality we find always that it is below in our psychology—we always descend into the unconscious.

Therefore muladhara must be something quite different from what we would conclude.

Have you ever been in Muladhara?

Some of you could say you have been in the unconscious, in the ocean, and there you had seen the leviathan.

Let us assume that you have really done the night sea journey, have wrestled with the great monster.

That would mean you had been in svadhi¡hana„ the second center, the water region. But then, have you been in muladhara, too?

Here is a great difficulty.

Perhaps you remember the picture which I showed of a patient, where she was entangled in the roots of a tree, and then above she was stretching up toward the light.

Now, where was that woman when she was in the roots?

Answer: In Muladhara.

Dr. Jung: Yes, and in what condition would that be in reality?

Miss Hannah: Was it the self sleeping?

Dr. Jung: Of course, the self is then asleep.

And in which stage is the self asleep and the ego conscious?

Here, of course, in this conscious world where we are all reasonable and respectable people, adapted individuals as one says.

Everything runs smoothly; we are going to have lunch, we have appointments, we are perfectly normal citizens of certain states.

We are under certain obligations and cannot run away easily without getting neurotic; we have to look after our duties.

So we are all in the roots, we are upon our root support. (“Root support” is the literal translation of muladhara.)

We are in our roots right in this world—when you buy your ticket from the streetcar conductor, for instance, or for the theater, or pay the waiter—that is reality as you touch it.

And then the self is asleep, which means that all things concerning the gods are asleep.

Now, after this startling statement we have to find out whether such an interpretation is really justifiable.

I am by no means sure. I am even convinced that Professor Hauer would not agree with me right on the spot.

In these matters one needs a great deal of psychology in order to make it palatable to the Western mind.

If we do not try hard and dare to commit many errors in assimilating it to our Western mentality, we simply get poisoned. For these symbols have a terribly clinging tendency.

They catch the unconscious somehow and cling to us.

But they are a foreign

body in our system—corpus alienum—and they inhibit the natural growth and development of our own psychology.

It is like a secondary growth or a poison.

Therefore one has to make almost heroic attempts to master these things, to do something against those symbols in order to deprive them of their influence.

Perhaps you cannot fully realize what I say, but take it as a hypothesis.

It is more than a hypothesis, it is even a truth.

I have seen too often how dangerous their influence may be.

If we assume that Muladhara, being the roots, is the earth upon which we stand, it necessarily must be our conscious world, because here we are, standing upon this earth, and here are the four corners of this earth.

We are in the earth mandala.

And whatever we say of muladhara is true of this world.

It is a place where mankind is a victim of impulses, instincts, unconsciousness, of participation mystique, where we are in a dark and unconscious place.

We are hapless victims of circumstances, our reason practically can do very little.

Yes, when times are quiet, if there is no important psychological storm, we can do something with the help of technique.

But then comes a storm, say, a war or a revolution, and the whole thing is destroyed and we are nowhere.

Moreover, when we are in this three-dimensional space, talking sense and doing apparently meaningful things, we are nonindividual—we are just fish in the sea.

Only at times have we an inkling of the next cakra.

Something works in certain people on Sunday mornings, or perhaps one day in the year, say Good Friday—they feel a gentle urge to go to church.

Many people instead have an urge to go to the mountains, into nature, where they have

another sort of emotion.

Now, that is a faint stirring of the sleeping beauty; something which is not to be accounted for starts in the unconscious.

Some strange urge underneath forces them to do something which is not just the ordinary thing.

So we may assume that the place where the self, the psychological non-ego, is asleep is the most banal place in the world—a railway station, a theater, the family, the professional situation—there the gods are sleeping; there we are just reasonable, or as unreasonable, as unconscious animals.

And this is Muladhara.

If that is so, then the next cakra, svadhi¡hana„ must be the unconscious, symbolized by the sea, and in the sea is a huge leviathan which threatens one with annihilation.

Moreover, we must remember that men have made these symbols.

Tantric yoga in its old form is surely the work of men, so we can expect a good deal of masculine psychology.

Therefore no wonder that in the second cakra is the great half-moon, which is of course a female symbol.

Also, the whole thing is in the form of the padma or lotus, and the lotus is the yoni.

(Padma is simply the hieratic name, the metaphor for the yoni, the female organ.)

Mrs. Sawyer: Professor Hauer said that the crescent was not a female symbol; it belonged to Siva.

Dr. Jung: That is so for the East, and if you ask a Hindu about these things he would never admit that you could put muladhara above Svadhi¡hana.

Their point of view is absolutely different.

If you ask them about the sun analogy they would equally deny it, yet one can show that

the symbolism of the sun myth is there too.

Mrs. Crowley: Their symbolism can’t be the same as ours; their gods are in the earth.

Dr. Jung: Naturally. You see, a Hindu is normal when he is not in this world.

Therefore if you assimilate these symbols, if you get into the Hindu mentality, you are

just upside-down, you are all wrong.

They have the unconscious above, we have it below. Everything is just the opposite.

The south on all our maps is below, but in the East the south is above and the north below, and east and west are exchanged. It is quite the other way around.

Now, the second center has all the attributes that characterize the unconscious.

Therefore we may assume that the way out of our Muladhara existence leads into the water.

A man I know who is not in analysis has had interesting dreams representing this quite frequently, and they were all identical.

He found himself moving along a certain road, or a little street or path, either in a vehicle or on foot—the dream always began with such a movement—and then, to his great amazement, all these roads inevitably led into water, the second cakra.

Therefore, the very first demand of a mystery cult always has been to go into water, into the baptismal fount.

The way into any higher development leads through water, with the danger of being swallowed by the monster.

We would say today that is not the case with the Christian baptism—there is no danger in being baptized.

But if you study the beautiful mosaic pictures in the Baptistry of the Orthodox in Ravenna (which dates from the fourth or the beginning of the fifth century, when the

baptism was still a mystery cult), you see four scenes depicted on the wall: two describe the baptism of Christ in the Jordan; and the fourth is St. Peter drowning in a lake during a storm, and the Saviour is rescuing him.

Baptism is a symbolical drowning.

There are certain sects in Russia that, in order to make it real, put people under the water until they occasionally do get drowned.

It is a symbolic death out of which new life comes, a newborn babe.

The initiates are often fed with milk afterward, as in the cult of Attis, where after the baptism people were fed with milk for eight days as if they were little babies, and they got a new name.

So the symbolism in the svadhi¡hana cakra is the worldwide idea of the baptism by water with all its dangers of being drowned or devoured by the makara.

Today, instead of the sea or leviathan we say analysis, which is equally dangerous.

One goes under the water, makes the acquaintance of the leviathan there, and that is either the source of regeneration or destruction.

And if that analogy holds true, then the analogy of the sun myth must hold true too, for the whole baptismal story is in the sun myth.

You see that the sun in the afternoon is getting old and weak, and therefore he is drowned; he goes down into the Western sea, travels underneath the waters (the night sea journey), and comes up in the morning reborn in the East.

So one would call the second cakra the cakra or mandala of baptism, or of rebirth, or of destruction—whatever the consequence of the baptism may be.

We also can say something about the details of this cakra. The fiery red is understandable.

Muladhara is darker, the color of blood, of dark passion.

But this vermilion of Svadhi¡hana contains far more light, and if you assume that this has really also something to do with the sun's course, it might be the sun's rays while setting or rising—the color of the dawn or the last rays of the sun are a rather humid kind of red.

Then after the second center we could expect the manifestation of newborn life, a manifestation of light, intensity, of high activity, and that would be manipura.

But before we speak of that center we should exhaust this second cakra.

It is a peculiar fact that in the East they put these cakras not below our feet but above.

We would put Muladhara above because this is our conscious world, and the next cakra would be underneath—that is our feeling, because we really begin above.

It is all exchanged; we begin in our conscious world, so we can say our Muladhara might be not down below in the belly but up in the head.

You see, that puts everything upside-down.

Mrs. Sawyer: But in the unconscious it is the same.

Dr. Jung: Ah, now comes the unconscious where les extrêmes se touchent.

There everything is yea and nay, and there Muladhara is above as well as below.

We have an analogy in the tantric system of cakras.

What is the analogy between vjñv, the highest center, and Muladhara? It is very important.

Mrs. Fierz: The uniting of Sakti and Siva.

Dr. Jung: Yes, Kundalini is united with the linga in muladhara in the state of the sleeping beauty, and the same condition prevails up above in the ajna center where the devi has returned to the god and they are one again.

Again they are in the creative condition, but in an entirely different form.

As they are united below so they are united above. So the two centers can be exchanged.

You see, in adapting that system to ourselves, we must realize where we stand before we can assimilate such a thing.

With us it is apparently the other way around; we do not go up to the unconscious, we go down—it is a katabasis.

This was always so. The old mystery cults often took place underground.

One sees that in old Christian churches in the crypt below the altar—the under-church.

It is the same idea as the Mithraic spelaeum, which was the cave or the room where the cult of Mithras took place.

It was always a place under the earth, or it was a real grotto.

The cult of Attis also took place in grottos.

The grotto in which Christ was born in Bethlehem is said to have been a spelaeum.

Then you remember that St. Peter's in Rome now stands where the taurobolia, the blood baptisms in the cult of Attis, had taken place before.

Also, the high priests of the cult of Attis had the title Papas, and the pope, who before

was simply a bishop of Rome, took on that title.

Attis himself is a dying and resurrecting god—showing the continuity of true history.

Mr. Baumann: Professor Hauer mentioned that man can go two ways to the unconscious—either to the left or to the right. In one way he faces the monster and is swallowed by it, and in the other way he comes from behind and can attack the sea monster.

Dr. Jung: Those are finesses in the Hindu system.

We must be quite satisfied if we succeed in digesting and assimilating this material in a rough outline.

Well, I have explained why in the East the unconscious is above whereas with us it is

below.

So we can reverse the whole thing, as if we were coming down from Muladhara, as if that were the highest center.

Of course, we can put it like that. But then, we can also say we are going up.

Mrs. Sawyer: In all the visions we have been dealing with in the English seminar, first one goes down and then up. I don't see how you can change that.

Dr. Jung: When you start in Muladhara you go down, for muladhara is then on top.

Mrs. Sawyer: But Muladhara is underground.

Dr. Jung: No, it is not necessarily underground, it is of earth.

This is a façon de parler. We are on the earth or in the earth.

That woman entangled in the roots is just entangled in her personal life.

As a matter of fact, she happens to have been particularly so, and therefore she represented herself as entangled in the duties of life, in her relations with her family, and so on.

For her, going to analysis was surely going up.

And going through the Christian baptism is going up, but that does not hinder its being represented by going down into the water.

Christ doesn't climb up into the Jordan.

Mrs. Crowley: Don't you think the Eastern idea of the unconscious is different from ours? It is a different kind of unconscious.

Dr. Jung: Yes, they have an entirely different idea, but it is no use discussing what their idea is because we don't know it.

Mrs. Crowley: But you can get it from reading the Sanskrit things—the Vedic things.

Dr. Jung: I have read a good deal but it is not clear.

I know only that they see these things very differently.

For instance, I had some correspondence with a Hindu pundit about the mandala cakras.

He informed me that they had to do with medicine, that they were anatomical and had nothing like a philosophical meaning.

Such an idea did not enter his horizon. He was a man who had read the Sanskrit texts.

I don’t know him personally; he is a university professor at Dacca.

Mrs. Crowley: They are just as divided in their types over there as here.

Dr. Jung: Naturally—they have many different views, and the whole East has very different views from ours about these matters.

They don’t recognize the unconscious, and just as little do they know what we mean by consciousness.

Their picture of the world is entirely different from ours, so we can understand it only inasmuch as we try to understand it in our own terms.

Therefore, I make the attempt to approach the thing from the psychological point of view. I am sorry to have bewildered you, ut you will be more bewildered if you take these things literally.

(You had better not.) If you think in those terms, you build up an apparent Hindu system with the psychology of the Western mind, and you cannot do that—you simply poison yourself.

So if we deal with it all—and I am afraid we have to because of similar structures in our own unconscious—we must do it in this way.

We must realize, or take into consideration at least, that Muladhara is here, the life of this earth, and here the god is asleep.

And then you go to the krater—to use that old quotation from Zosimos—or to the unconscious, and that is understood to be a higher condition than before, because there you approach another kind of life.

And you move there only through the Kundalini that has been aroused.

Now, here we have to speak of Kundalini and what she is, or how she can be awakened.

You remember that Professor Hauer said that some instigation from above arouses Kundalini, and he also said one must have a purified buddhi, or a purified spirit, in order to arouse her.

So the progress into the second cakra is possible only if you have aroused the serpent, and the serpent can only be aroused by the right attitude.

Expressed in psychological terms, that would mean that you can approach the unconscious in only one way, namely, by a purified mind, by a right attitude, and by the grace of heaven, which is the Kundalini.

Something in you, an urge in you, must lead you to it.

If that does not exist, then it is only artificial.

So there must be something peculiar in you, a leading spark, some incentive, that forces you on through the water and toward the next center.

And that is the Kundalini, something absolutely unrecognizable, which can show, say, as fear, as a neurosis, or apparently also as vivid interest; but it must be something which is superior to your will.

Otherwise you don't go through it.

You will turn back when you meet the first obstacle; as soon as you see the leviathan you will run away.

But if that living spark, that urge, that need, gets you by the neck, then you cannot turn back; you have to face the music.

I will give you an example from a medieval book, that famous Hypnerotomachia, or Le Songe de Poliphile, which I have quoted here before.

It was written in the fifteenth century by a Christian monk of a famous Roman family.

He got into the unconscious, as we say.

It is like the beginning of Dante's Inferno but expressed in entirely different terms.

He depicts himself as traveling in the Black Forest, which in those days, especially to Italians, was still the ultima Thule where the unicorn still lived, as wild and unknown as the forests of central Africa to us.

And there he loses his way, and then a wolf appears.

At first he is afraid, but afterward he follows the wolf to a spring where he drinks of the water—an allusion to baptism.

Then he comes to the ruins of an ancient Roman town, and he goes in through the gate and sees statues and peculiar symbolic inscriptions, which he quotes, and which are most interesting from a psychological point of view.

Then suddenly he is afraid; it becomes uncanny.

He wants to go back, and he turns to go out through the gate again, but now there is a dragon sitting behind him that bars the way, and he cannot go back; he simply must go forward.

The dragon is Kundalini.

You see, the Kundalini in psychological terms is that which makes you go on the greatest adventures.

I say, “Oh, damn, why did I ever try such a thing?” But if I turn back, then the whole adventure goes out of my life, and my life is nothing any longer; it has lost its flavor.

It is this quest that makes life livable, and this is Kundalini; this is the divine urge.

For instance, when a knight in the Middle Ages did marvelous works, like the great labors of Hercules, when he fought dragons and liberated virgins, it was all for his Lady—she was Kundalini.

And when Leo and Holly go to Africa to seek She, and She urges them on to the most incredible adventures, that is Kundalini.

Mrs. Crowley: The anima?

Dr. Jung: Yes, the anima is the Kundalini.

That is the very reason why I hold that this second center, despite the Hindu interpretation of the crescent being male, is intensely female, for the water is the womb of rebirth, the baptismal fount.

The moon is of course a female symbol; and, moreover, I have a Tibetan picture at home in which Siva is depicted in the female form, dancing on the corpses in the burial ground.

At all events, the moon is always understood as the receptacle of the souls of the dead.

They migrate to the moon after death, and the moon gives birth to the souls in the sun.

She first gets quite full of dead souls—that is the pregnant full moon—and then she gives them to the sun, where the souls attain new life (a Manichean myth).

So the moon is a symbol of rebirth.

Then the moon in this cakra is not above—it is below, like a cup from which flows the offering of souls to the cakras above, manipura and anahata.

You see, there is the sun myth again. Carl Jung, Kundalini Yoga Seminar, Page 3-22

1. https://smile.amazon.com/Psychology-Kundalini-Yoga-C-Jung/dp/0691006768/ref=sr_1_1?crid=2S9TI9Q9HPWPK&dchild=1&keywords=jung+kundalini+yoga&qid=1633719679&spref

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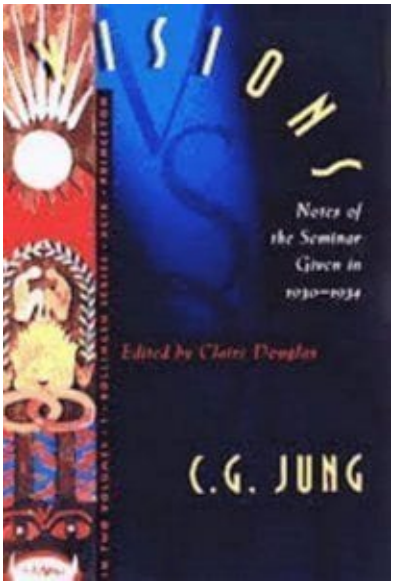

[1]Visions Seminar

22 November 1933 Visions Seminar LECTURE VII

I have two questions here which may lead us far afield into metaphysical mists. And here is a contribution from Dr. Barker which I will read first:

In the Tibetan Book of the Dead, pages 186-187, is a reference to the eighty thousand species of mischievous sprites.

These seem to be blood relations to the imps mentioned in the last seminar, and to come into being under somewhat similar conditions to those of the visions.

That is perfectly true, they are surely such imps, elementals; they are soulless and insect-like and there are so many of them; all those innumerable spirits of Eastern imagination and metaphysics are impish beings, creations that are fragments only; they are personifications of the partial souls in man.

Our psyche is by no means a unit to begin with, it seems to be a collection of inherited units, probably fragments of the past, of former lives or of ancestral lives.

I will not enter into a discussion of the possible transmigration of souls, metempsychosis,

because we have no proof of that in psychology, we have absolutely no scientific means of establishing or confirming any conviction about such matters.

We only know that in the psychology of the unconscious there are those possibilities.

Things do happen which could be explained by the reincarnation theory; such ideas would never have come into existence in the history of the world if there were not corresponding psychological facts which lead to such conclusions.

But those are mere hypothetical conclusions, attempts of man to explain certain peculiar facts, and the existence of such conclusions does not prove the actual existence of anything like the transmigration of souls.

The idea in Buddhism is that the human being develops very slowly through incarnations in many forms; Buddha himself experienced about five hundred seventy rebirths, living once as a grasshopper, another time as a plant, another as a monkey, and so on.

Even those ideas are by no means farfetched, they correspond to definite psychical experiences.

Therefore such a hypothesis exists, and also such a conclusion; certain psychological facts explain the existence of the theory.

But, as I said, the existence of the theory does not prove that there is such a thing in reality.

Therefore, speaking of these matters psychologically, we can only state the fact that there are such theories, but we cannot prove them because there are other facts just as conspicuous which prove that they are hardly possible.

For instance, we have the overwhelming fact that at death the human psyche is apparently just put out, it no longer exists; occasionally there are certain postmortem effects which seem to indicate otherwise, but they are so rare and so extraordinary that we are awestruck when we hear of them.

So we cannot say it is the rule that when a man dies he becomes a spirit; it is a great exception when a fact occurs which points to the immortality of the soul.

We have to take that exception into account too, but we have not enough evidence; cases where ghosts have been observed with any accuracy are exceedingly rare, and they do not prove the continuation of life after death, because the obvious facts all speak against it.

It is a psychological fact that the idea of imps is found all over the world, and that is not due to a sort of mental epidemic or a migration of symbols, it is an autochthonous fact which rises everywhere anew; even if there had been no tradition it would come up again, because it is truly a psychical fact that there is such a thing as an imp.

We can explain this satisfactorily from the fact that the mind is a synthesis of inherited units, just as the body is such a synthesis; you have your nose from your mother, your mouth

from one of your great-grandparents, and so on; and as your body is such a compilation or synthesis, so is your mind.

The original psychological condition is an agglomeration of inherited traits, and if one part of that agglomeration does not fit, or is particularly obstinate, it can hardly be assimilated; it may be in the long run, but certain people have inherited units like lumps rolling about in their unconscious which they never assimilate at all.

They are like a ship with a heavy cargo, which does not roll as long as it is in quiet waters, but when it gets into the swell of the ocean, the cargo begins to roll too and it becomes exceedingly dangerous.

Such an unassimilated lump in yourself is an imp, and the imp keeps perfectly civil until you get into rough water, but then you will feel it, it will play all sorts of tricks.

For instance, instead of keeping quiet in the moment of danger you become excited; the cargo rolls over to the wrong side and you are seized with a panic.

Always in an important moment of life the imp comes up and spoils the situation.

You know there are plenty of Pechvogel, as they are called in German, birds that

always get into the pitch at the wrong moment, people who always put the wrong foot forward.

When they should say the right word, they say just the wrong word, like the imps that said: "Our Father, which art not in heaven."

So it may be a mental imp, or the imp may also play an exteriorized role.

For example, when I explain this to a patient, he is likely to say: "Excuse me, doctor, I am all right, it is the outside circumstances."

It is always somebody else who is at fault.

In the moment when you should have your hat, the hat is gone; when you should have your car it is out of order and doesn’t work, etc.

You can always say, it is not I, they are not doing their duty; the car doesn’t work, the train was not in time, the timetable was misprinted even, you have most objective proofs that if it were you only, things would work out quite smoothly; always the circumstances are wrong.

Of course there is the question, how does it happen that it is always you who get into the hole? Who stumbles over misprinted timetables, who wants to use the car that doesn’t go?

Facts can heap themselves up to such an extent that it is as if you were actually accompanied by an imp that spoils everything for you.

I have seen cases where I must admit it was most peculiar, absolutely inexplicable that

they should always run into situations which did not work; apparently it was not their

fault, they were not the cause of it, but it nevertheless always happened to them.

You see there are people who are decidedly unlucky and wherever they are they cause an unfavorable condition.

If they only enter a room a glass falls off the table and breaks, a mirror splits, or somebody falls down; they seem to cause an unlucky situation.

Such people are often understood to have the evil eye.

In Italy, where they believe in that very strongly, if someone with the evil eye enters a room everybody makes a certain sign, two fingers held out as horns against the power of the evil eye, blindfolding the evil eye.

The King of Spain is supposed to have the evil eye, so when he enters a house, everybody makes that sign under the table; otherwise someone invariably falls ill. Primitives are very shy of people who are unlucky.

You only need to be sick and they will become suspicious and have nothing to do with you, they won't touch you, they give you provisions and put you in the wood, they think you are possessed by evil spirits so they had better keep away.

We also don't like unlucky people.

Of course, with our Christian virtue we must be exceedingly loving and kind to people who have ill luck, but it is utterly disagreeable to us if it comes to a showdown, we must confess in the end that we don't like it at all.

Therefore we feel particularly virtuous if we take care of people who have ill luck-it means that we have overcome a strong resistance.

As a matter of fact, we much prefer happy-looking gay people to sad, evil-eyed, devil-possessed people.

Now here are two questions from the seminar discussion group.

The first one is: "If one were compelled to spend the night in a haunted house, what practical magic ritual could one use?"

We are getting back by a fast train to the dark ages! I confess that I don't know.

I think the best way is to clear out as soon as you can.

I don't know any practical magic ritual because I don't believe in them, I am exceedingly skeptical.

According to my conviction, if you are confronted with such a phenomenon as a haunted house, I would not advise you to use the means we mentioned, exorcism, and so on.

Such means would only work where all the people concerned believed in it; then it would be legitimate.

It might work with peasants, for instance, even Protestant peasants.

I know of a case where a cow stable was haunted, a thing which frequently happens here in Switzerland, and a Franciscan father from the monastery at Rapperswil was sometimes called in to disinfect the stable spiritually, by means of the special knowledge he is taught.

There is a little Franciscan monastery right below the castle at the end of the

peninsula, and a priest lived there who was really a medicine man, and he knew how to deal with ghosts and evil spirits, using the church magic, exorcism. For instance, the animals belonging to the little Swiss "Circus Knie" hibernate in Rapperswil, and among them was a young elephant that suffered from diarrhea.

I heard of this case from a former state attorney of the Canton St. Gallen, a gentleman and a clearheaded fellow; he watched the whole performance, so it is first-class information.

All the vets had done their best and all the medicine they could provide had been used, but the elephant simply would not be cured.

Then they called in the medicine man, this Franciscan father from the monastery, and for one-and-a-half hours he talked to the little elephant; he stroked his back and looked into his eyes for a long time and said he should give up being sick, he should submit and be nice.

Then suddenly, looking into his eyes, he said: "Now he wants to be cured, he will be all right tomorrow, you must do nothing to him, he has submitted."

And the next day he was well.

This is truly primitive medicine; it is what the medicine man does, he puts something into people.

This little elephant merely reacted like any sensible human being would react, any child or human being.

It took perhaps a bit longer with the elephant, of course it was a little less accessible than a human being, but it worked.

Now we could not apply such magic because we would not be able to believe in it; if we could believe we would be on that level.

And on that level our consciousness would be so encased and have such a limited reach, that many of its contents would not be conscious, they would be exteriorized. People with a narrow conscious life exteriorize their unconscious, they are continually in participation mystique with other people.

That Franciscan father had an exceedingly limited consciousness, and his whole psychic

life therefore took place outside of himself in the Brothers of his Order, in the people and animals he contacted he was everywhere, as primitive people are everywhere.

He could work in this way because a bridge existed through the fact that he lived in participation mystique.

Now if your mind has no such limitations, if more unconscious things have become conscious to you, then you live less in participation mystique, there is less connection, and you can no longer hold such beliefs.

Therefore the ordinary magic used against a haunted house would be ineffectual with people who already know too much, who are already too conscious; such people must apply entirely different means, which would be like that of the rain maker of Kiao Tchou.

If you get into a situation that is wrong, then you are wrong because you contact it.

People are often astonished upon coming into a gathering that they suddenly go wrong because the people in the gathering are wrong; they were perfectly all right and then they find themselves wrong.

Now you can work magic in such a situation, not by putting that wrong right-that is only what the primitive medicine man does by participation mystique-but by putting yourself right, and then by indirect magic you may work in favor of the general situation.

For if one man is right in a crowd there is a chance that it may spread, that the crowd will become right because one man is right.

But you cannot put the crowd right directly unless you are in participation mystique.

For instance, a primitive sorcerer can put a whole crowd wrong, he can blindfold the crowd, and then work his tricks; as in that famous trick where you can see the boy

climbing up the rope which is thrown into the air.

But if a man from outside who has not been under that spell joins the gathering, he sees

no rope, nothing is in the air and the boy is standing on the ground; and if it is photographed, there is nothing in the air.

Yet everybody will swear that the boy climbed up the rope.

I have seen jugglers working like that, and I got into it myself, my own judgment became confused.

An Indian juggler did the very simple trick of the little hats and the red berry.

They use the top of a certain tropical fruit, which is cone-shaped like a little hat.

There are three of these hats, all slightly different, and the red berry is put under one of them.

You can watch them and could swear that you knew exactly where that berry was.

People bet about it, and the funny thing is that the man who is betting is invariably wrong, while the people who are looking on know quite well.

A friend who was with me tried it first and I always knew where the berry was and he never knew, so I was absolutely sure that I could safely make the bet.

I went as high as one hundred and twenty-five francs, and each time I was wrong, and, mind you, the people standing at my side knew where the berry was.

That was an extremely interesting experience to me.

You see, such a sorcerer is in participation mystique so he can blindfold people.

But we cannot do that.

I would not be able to blindfold a crowd unless I were blindfolded.

I cannot do so when I am conscious; consciousness prevents that magic effect.

You see, such magic effect never works to a good end, it always works downwards, for low tricks, for immorality, for irresponsibility, because it is a running-down process and therefore has this tremendous catching power.

If a conscious person should apply magic of the low order or exorcism of any kind, he would become infected by the evil he tried to combat.

Moreover, it would not work because he could not possibly believe that it would work.

So don’t try such stunts.

The legitimate way would be that you say: "I contact a wrong situation, I am wrong, therefore I should purify myself."

Purify yourself and you may improve the situation; then you are working for the good.

It is at least certain that if anyone should imitate your example there would be two, and perhaps a third one would do so which would make three, and then it would spread so that the whole situation would change eventually.

Of course it does not work so miraculously as the running-down way, but it works to a

much better end.

If you should find yourself in a haunted place you should say: "I am obviously in a wrong place; whether it is that the house is haunted (for there is such a thing) I don't know, but sure enough I am wrong."

Then you can only do what you always do when you are wrong: you purify yourself, you try to understand yourself, you observe your dreams; they will tell you where you are wrong, what the situation is, and then you try to clarify yourself in order to regain your former right attitude.

In doing this you have combated the wrongness of the place, perhaps you have laid the ghost.

Or you clear out. At all events something will happen which will settle that problem.

It is not necessary or possible to lay all ghosts, or to improve all conditions; that would be the power attitude or a sort of savior attitude.

You can leave things to themselves. If they don't improve, then you improve and you quit.

Therefore I say the best way of solving such a thing is by removing yourself, not the ghosts.

Some unspeakable wrongness may be in the place and you simply leave it to the devils and clear out.

Certain places may be wrong perhaps eternally, because they have been built with the wrong intention, and then naturally in every stone, in every corner is that wrongness.

As there are certain places which are built with a good intention, and they have an unspeakably calming, pacifying, beneficent effect in their style and in their atmosphere, because it is right.

Here is the second question: "Do you believe there are objective ghosts as well as subjective ones?"

Well, it is not a matter of believing, I believe nothing; either I know a thing and then I don't need to believe it, or I don't know it, and then why believe?

But if you ask whether we have sufficient reason to believe that ghosts are objective as well as subjective, I must say that there are most certainly objective effects which

one calls ghostlike.

The phenomena of parapsychology are effects of that kind, or telepathy, for instance; one knows here what happens a thousand miles away by a telepathic dream or a vision.

These facts can be objectively verified. It is the same with ghosts.

Of course we can admit that ghosts are subjective phenomena, that is perfectly obvious, there is no doubt about it; but that they are objective seems to involve a tremendous problem, namely, the continuation of the individual life, almost of consciousness, after death.

Of course we must not conclude that, because it makes the whole problem unwieldy; such issues are then involved that we can hardly deal with the problem scientifically.

If, however, you can believe that a so-called ghost is an exteriorization of a living being, it is at once perfectly possible, for as it is a possibility that you perceive something which surely you have not seen or heard or smelt or touched, so truly objective effects are possible which you cannot possibly have produced.

For instance, it is utterly impossible for me to knock against that wall from my place here because my arm cannot extend so far, but if you assume that there is a possibility of exteriorization, as in a telepathic vision, you can assume that I am able to exteriorize a part of myself-whatever force it may be-and that that thing can knock

against the wall.

You might think it was a ghost, but a photograph taken in that moment shows a stream of ectoplasm going out from my hand or any other part of my body, which reaches the wall and knocks there.

You may have seen the photographs of the Crawford experiments.

Now those things are by no means a swindle; although very peculiar, they are facts, but observation shows that it needs a medium from whom those effects issue and by whom they are produced.

So there is a certain objectivity about it, but that does not prove that it is the ghost of a dead man or an elemental; we cannot prove the existence of objective ghosts because we simply cannot find any evidence for it.

If you study the theory of cognition, say Kant’s Critique of Pure Reason, you know why it can never be proved; there is as little possibility of a proof in that case as there is of proving that the world is infinite; it cannot be proved because it is simply beyond our means.

You may have more or less convincing subjective experiences, but you cannot prove that they are what you take them for.

Those gruesome pictures of ectoplasm prove an objectivation that does exist, it is something tangible and even accessible to physical experimentation, it can be photographed and weighed, but that it is a ghost one cannot say with absolute certainty.

But as you cannot prove that there are objective ghosts, so you cannot prove the contrary; it is quite possible that there are, but there is no evidence because you can never prove their identity.

A very interesting experiment was once made at Columbia University in New York by

two groups of students who telephoned to each other from different places, making the attempt to prove their identity over the telephone.

It was as if somebody should telephone me, to whom I gave my name as the person

speaking, and he should reply: "You call yourself Dr. Jung, but who knows whether you are really he?" "Don't you recognize my voice?" "Anybody can imitate your voice." "Don't you remember we dined together a fortnight ago?" "Oh yes, but there were others there who can imitate your voice." "But we were once quite alone and discussed such and such a matter." "But somebody may have been told that we had such a talk

together in order to pull the wool over my eyes."

You see one could go on indefinitely.

You perhaps remember the famous case of the identification of the ghost of William James, the American psychologist; I knew him personally, a very great man, a wonderful man.

And Professor Hyslop, the physicist, who later became general secretary of the American Society for Psychical Research, was his friend; he made many experiments and left quite a remarkable book, perhaps the most intelligent one upon this question.

Before James died they made an agreement that whoever died first would do his best to give some message to the other, a message which would possibly be helpful in identification, because that was their common problem.

At first nothing happened at all after his death, but sometime later-I don't remember the exact time-one of Professor Hyslop's mediums said that a man who called himself William James wanted to give a message to Professor Hyslop; he reminds him of the pink pajamas.

Hyslop of course cocked his ears when he heard the name of William James, but he was completely baffled by the pink pajamas, till he finally remembered that when they were students together in Paris, upon some one unusual occasion William James had in fact worn pink pajamas.

Then about ten days later Hyslop got a letter from a spiritualistic circle in England saying that upon that evening, at such and such an hour, so many minutes, a ghost appeared and gave their medium a message for Professor Hyslop, Columbia University, New York: William James reminds him of the pink pajamas.

So a circle with which Hyslop was not acquainted received the same message upon the same evening.

This was the best proof that he ever got.

He told me this story himself a very interesting case of identification.

If you are invisible, behind a wall, for instance, and you want to identify yourself, how the devil can you do it?

Finally you come to such an issue as about the best possibility.

You take a thing which nobody knows, a thing which is so unimportant that you could not possibly have told it to anybody else, something that you have in common with that man of which nobody else would take notice, and remind him of this unique fact which has most probably been in nobody else's mind.

That would make a fairly good case.

But you could also say Hyslop was just as interested in the question, and his unconscious mind was seeking a possible means of identification, so he exteriorized the whole show.

But then what about the circle in England with whom Hyslop was not even acquainted?

Well, it beats me.

But if there is such a thing as exteriorization and telepathy, they had perhaps a particularly sensitive medium, like a good wireless receiving set; he had broadcast his need and the medium got the message from the waves which go round the earth, and sent it back to America.

If the one thing is possible then the other is possible as well. So you have no proof, one proof is as good as another.

If you know that the human mind can broadcast its condition, why should it not be broadcast through that medium who had a particularly good wireless connection?

That we do broadcast such things is also very possible.

If you think of a friend who lives in central Africa when he is in a particularly

receptive condition, he can receive it and send waves back to you which you can also receive.

Suppose, while your attention is fixed upon what I am saying in this room, that that stream of consciousness, your attention, is interrupted by a flash of very clear vision in which you see a friend or a relation in a railway accident, and a telegram comes afterwards that he has indeed been killed in a railway accident under the conditions in which you saw him.

You will then be convinced that you have seen that accident, and you will assume that the dead man projected the vision into your mind, because you cannot imagine any other reason.

Otherwise you would have many more such impressions, but you have not; it always needs such moments in order to break through.

I will tell you a most remarkable case: an Englishwoman, living in England, dreamt that her brother, a civil engineer in India, stood at the foot of her bed with his head chopped off

and lying on the table beside him.

The next day she got a telegram from India, saying that he and some other engineers had in fact been killed in a riot of coolies in a mine, and after having killed them, the coolies had chopped off their heads and carried them about on poles.

The man was dead when they chopped off his head, yet he broadcast the fact that his head had been chopped off.

Now it is difficult to assume that her unconscious was following him all the time and saw that, it is more probable that he sent out an S. 0. S. to her.

But he could not possibly broadcast that his head had been chopped off because by that time he was already dead.

This story aroused a number of arguments, the argument, for instance, that the man was perhaps not quite dead when they chopped off his head, so that he knew.

Or, knowing the customs of that lovely country where he was working, he may have assumed that in a riot they surely would do just that, so, knowing ahead, he could broadcast it.

Or another possibility was that he knew what was going to happen from a dream the night before, and that he broadcast his dream then.

Of course this latter possibility would be just as miraculous.

That the thing was broadcast at all is a miracle, for according to our wits it is inexplicable.

If you assume that he broadcast it, then he broadcast it when he was dead, because according to the reports the body was already badly mangled, they had stuck their knives into it as often happens in such cases.

But even if he were not dead, it would, nevertheless, be a miracle that his sister saw it.

Now I will tell you another story which is even more intricate: an American woman living in New Zealand had not heard for some time from her brother who was in the United States.

Then she had three consecutive dreams, of which I only remember the main facts.

She saw her brother sitting upon a railway track in the moonlight, when a train

came along and ran over him and killed him; and in one of the cars she saw, as if she were looking in through the window, a man whom she knew, a parson; he was sitting alone in a compartment on that train.

This all proved to be true; her brother, on account of business worries, had committed suicide by throwing himself under the train.

And by further inquiries she found out that a certain reverend gentleman had actually been where she had seen him in the train which ran over her brother.

Now if the man who was killed broadcast the picture, you must assume that he must also have seen the parson in the compartment; otherwise he could not have broadcast the fact.

Or if you don't like that assumption, then you must assume that the sister's unconscious watched her brother all the time and thus saw him killed.

Miss Wolff: Could the parson not have seen the man under the train?

Dr. Jung: No, nothing was known, even the engine driver did not know it.

Mr. Jerome: But doctor, are you not assuming that there is no survival after death?

Dr: Jung: I make no assumptions, I am speaking about psychological facts.

If you assume that that man had an immortal spirit, or a soul that survived death, then this case is very simple because naturally the soul knew the whole thing. But how prove it?

It is the simplest thing on earth if you can accept that, but if you cannot, then how prove it?

You see, the whole thing is apparently simple when you make one hypothesis, namely, that the unconscious is aware of what is happening whatever the unconscious may be.

It is not even necessary to assume that there is personal survival after death, you simply assume that there is an all-pervading oneness in which all things are contained, so naturally the influence reaches the right place, where it is most likely to be received.

It may not reach another who has not the same wavelength.

Or if that message reaches someone else, he may just have a dream, because he does not connect with that wavelength.

But in the case of a relation whom one loves, perhaps a brother, it is different; then it is like the Siamese twins, if one gets a shock the other one feels it.

All these questions can be solved by the standpoint of an all-pervading oneness, which means complete annihilation of space and time; that would mean a reality at the basis of our so-called reality, which would be the basis of our oneness.

Such a hypothesis is an unimaginable thing, but by the hypothesis of a fourth dimension, you can answer it.

Mr. Baumann: There is a story about Mark Twain, that when he wanted to write a letter to a friend, all he had to do was to write it and take it to a post office, but not to throw it in; then the next morning he got a letter from his friend about the subject he wrote about.

Dr. Jung: Well, such things happen.

You dream of a certain person of whom you have not thought for ten years and the next morning you have a letter from him.

Strangely enough, this happens when the letter is already in the immediate vicinity.

That peculiarity of dreams was remarked in the famous case which Dunne reported in An Experiment with Time.

He was in a remote place in South Africa, and he had a terrible

nightmare in which he saw a mountain exploding and knew that four thousand people had been killed.

When the next mail arrived, he read in the Daily Telegraph of the disaster at St. Pierre in Martinique; the volcano Mont Pelee exploded and the whole town with forty thousand inhabitants was destroyed.

Now he had not perceived the catastrophe when it really happened, the point is that he had that dream only when the papers with the news were already in the post office. And in the paper, through a mistake in printing, the number of people killed was really put at four thousand, the number he saw in his dream; he dreamt the mistake.

You see that also casts a very peculiar light on such phenomena, it seems to point to the hypothesis I mentioned, the peculiar oneness of consciousness and our inclination to receive those influences which really concern us and which are approaching us.

He was not in any way personally concerned, but naturally anybody would receive a certain shock.

I remember that I read it in the papers with a good deal of emotion; it is impossible to read such a thing without a certain amount of participation and that was true in his case.

So you can anticipate certain events which are not just personal, yet they touch you somewhere profoundly; they make an impersonal impression upon you despite

the fact that they don’t concern you personally.

I don’t know why the question of ghosts is so engrossing just now, but we must take things as they come along.

I have an idea that when we get to a place where we apparently go off on a bypath, it is not so much of a bypath, it must somehow have to do with the subject in question.

The imp started us on this road.

You remember he was described last time as a sort of ape-man with black fur on his legs.

This apparition of an ape-man, or nature demon, or elemental, occurred when our patient had taken that star back into her breast, which means that the symbol of individuation returned to her after having been objectified-by the magic ritual of contemplation and veneration it came into objective existence.

Such a ritual act is an acknowledgment of the substantiality of the symbol.

I told you, for example, the story of the man who barked in the moonshine like a dog.

You see, when you have recognized the objectivity of a symbol by worshipping it or by putting it outside of yourself, by a mere drawing of it perhaps, it gains a certain reality, the reality of a drawing on a piece of paper at least, so that when you come across it later on, you say: "How funny, it was such a reality to me that I once even made a picture of it."

A sincere act of worship means bestowing a lot of libido on the thing; and investing that amount of energy in it, energizing it, will have the inevitable consequence that it takes on a certain autonomous character, it becomes a substance, as it were.

Therefore taking that substantial star back into herself will keep this woman on her individual line, it becomes a certain power in her, she is led on the way toward

individuation, which means an increase of consciousness.

For individuation is differentiation and differentiation means increase of consciousness;

the more you know how different you are from other beings or things or circumstances, the more your consciousness increases.

So since she is on the way to an increase of consciousness, it is as if she were moving away from the man of the past, the instinctual, archaic, historical man, and she creates a sort of distinction between herself and man as he used to be.

That also is a sort of differentiation, a denial of participation mystique, only here it refers to biological humanity in general, the universal ape-man.

Now as long as our consciousness stays within reach of imitation, tradition, submission, general creeds, we are within the reach of the ape-man we are imitating-as, for instance, we imitate our parents.

I am imitating the convictions of my father and grandfather and great-grandfather, and

I don’t need to use my mind at all for that purpose because it works all by itself.

I simply fall in with the wisdom, with the movement, the melody of my ancestors.

By birth I am a good Christian as by birth I belong to a certain family, and I have to do

nothing, I am what I am, I am carried by the circumstances.

So I can be an advanced civilized being, yet I am absolutely in the frame of the historical tradition, the given facts, and thus I am like a monkey, or like a sheep in the herd; I don't transgress any borderline, I am not distinct from the general or universal ape-man.

But the moment I begin to increase my consciousness by understanding a little bit of Freud, for instance, by beginning to mistrust the character of my own mother or father, by thinking the dependence upon my mother is not all that it seems to be, that there are very peculiar motives in it, I am then different from other people.

I have then increased my consciousness by the mere doubt about things which are generally accepted.

That a son worships his mother is of course generally accepted as the proper state of things, but when you sincerely doubt that, you have increased your consciousness, you are already beyond the ordinary man.

Or, speaking of a generally existing participation mystique, if you doubt the character of human relations you are different.

The real author of this idea of participation mystique, Levy-Bruhl, applies that term only to primitive man, he does not dream of participation mystique among civilized beings.

He assumes that it does not exist or that it belongs to the dim ages, he has no idea that he himself is in participation mystique.

But I apply this term very freely to ourselves, expressing thereby the doubt of our human relatedness; I try to make you see the generally accepted fact of human relatedness under the light of participation mystique, conveying by that idea that in certain ways we are exactly like primitive man.

And so I increase your consciousness by that doubt of something which you took for granted.

Then you are in a way like Newton, who saw an apple fall from the tree, according to the legend.

Millions of people had seen an apple falling from a tree, but nobody else discovered the law of gravity; he had a doubt, he began to think about it, like Galileo with the swinging chandelier.

The great discoveries were made by someone doubting a thing which was taken for granted; the one who increases consciousness marvels about things at which nobody

else marvels, things which are no problem to other people.

So the increase of consciousness causes a distinction from the general or universal

animal, the universal unconsciousness of participation mystique; and when that differ-

ence becomes marked, you are likely to have a vision of the thing from which you are different.

It is impossible to recognize a thing as long as you are identical with it; if you happen to be completely identical with another human being, you cannot make a difference between yourself and that human being, you cannot say that the object exists, because you are essentially the same.

It is not even a problem because it is impossible to perceive or understand anything that is not different.

So to somebody who is within tradition, that ape-man does not exist; it is not experienced by such an individual, as the unconscious is not experienced by one who is absolutely within tradition.

If you are firmly within the walls of the Catholic church, for instance, there is no experience of the unconscious.

But the moment you step beyond the limits of the traditional frame, the unconscious becomes objective and then you feel the whole impact of it.

Now by that act of individuation, our patient, as we said, is clearly going ahead, she is increasing her consciousness.

Consequently the unconscious is constellated, it appears here in the form of a furry animal, we spoke of it as a sort of imp, a nature demon.

The farther consciousness is removed from it, the more it loses all its intrinsic human value.

You see, the status that ruled before was that she herself was identical with the furry animal; and in that case the animal is not clearly an animal and she is not clearly human, she is something in between.

And anybody looking at her with the eye of increased consciousness will instantly

see that she is an animal, he will be able to catch the gleam, the glimpse, the glitter of the animal in the eye, in the movement, the way of speech, in the manners; everywhere he will detect the beast.

It is true that if one studies human beings, one will see the animal in them, though they themselves may be highly respectable pillars of the church and don’t see it at all; therefore no use mentioning such a trifle.

But that trifle becomes all-important if it is disregarded, because it is then deprived of human consciousness, of the specific light of the human being.

Then it is nothing but a furry impish thing, an uncanny constituent, threatening, malevolent, and of magic attraction perhaps.

It may show in dreams, as it shows in these visions, in the form of the ape-man, or of a real ape, or a monstrous animal.

Or it may appear in a more projected way in a sudden fear of collectivity.

When consciousness is increasing one is most likely to be seized with panic, because the animal then appears in human society-collectivity becomes that monster, a sort of swallowing dragon.

One doesn't see it in just that form, but one is affected as if in the presence of a huge and dangerous monster.

It is not quite fair to call this particular monster an animal, for it is not exactly a monster nor is it exactly an animal; it is a man covered with hair, a rather dangerous-looking individual, the primitive man who dates back from the glacial age into millions of unknown unconscious years.

That forms a tradition which is a million times more important than all of our conscious history.

These three months of the Platonic year that man has lived through-each month being one-twelfth of twenty-six thousand years, or approximately two thousand years-what is it?

And before that nothing was realized, things just happened; nothing was invented, writing was discovered only about three months ago.

The state of real culture, real civilization, has been in existence a very short time, it is quite recent.

Five or six thousand years are nothing, it isn't even long enough to form a decent geological layer.

There are geological layers which have taken thousands of years to form, so it would be the thinnest coating of dust, and beyond are long ages of primitiveness.

We don't know how far back we should date the Synanthropes man, or the Neanderthal race, but they are immensely old, because the anatomical features have changed considerably since.

Now, that man will be constellated, and you will be up against him when you advance in consciousness, and that fellow is exceedingly powerful.

So in times when human consciousness really advances, one may expect manifestations of this old man-call him the ape-man.

Do you know any historical example of the manifestation of such a figure?

Mrs. Baumann: Would the war be an example?

Dr. Jung: No, that was mere disintegration.

Dr. Neumann: Pan?

Dr. Jung: That is a good idea, a close analogy to this vision.

You see, Pan in his philosophic meaning is by no means the old satyr, the demon of

the woods and the prairies, the demon that arouses one's fear when one hears the whispering of the wind in the reeds; Pan was also a philosophic conception.

For the Greek word pan means all, the universe; in later times he lost all connection with that original demon and became a symbolic god of the universe, and even played a role in metaphysical speculation.

You may remember that old legend of the pilot, Thamus, who landed his ship in Ostia, the harbor of Rome, and demanded an audience with the emperor in order to give him an important message.

He said that when sailing through the Grecian archipelago, he passed the island of Naxos in the night, and there he heard great lamentation going on, Pan megistis ethneken, Pan the greatest is dead.

That was in the time of Tiberius, just at the beginning of Christianity.

This form then vanished, Pan was dead.

But there were other great figures and they were not always negative.

Question: Is not Enkidu in the Gilgamesh epic such a figure?

Dr. Jung: Yes, that is true. Gilgamesh was a man of superior consciousness, two-thirds divine and only one-third human, so he was a sort of Prometheus, a light-bringer.

He took a step ahead, so he offended the gods, and therefore they invented a terrible primordial man, Enkidu, to subdue him.

His body was covered with hair, and he ate herbs like the gazelle and drank with the animals at the waterholes.

But we miss there the overwhelming greatness he was not paramount to Gilgamesh, not quite his equal even.

Mr. Alleniann: Would the Titans killing Dionysus be an example?

Dr. Jung: Yes, inasmuch as Dionysus was really a god of the mysteries, and the mysteries had the purpose of increasing consciousness by secret teaching.

And an increase of consciousness would be likely to arouse the collective unconscious symbolized by the Titans, so there we have the giant motif.

Mrs. Baynes: Could one say that Nietzsche’s superman was such a notion?

Dr. Jung: Yes, and there are many more.

Perhaps you can think of others for the next time. Carl Jung, Visions Seminar, Page 1180-1196

James Hervey Hyslop (1854-1920), Enigmas of Psychical Research (Boston, 1906). See above, 29 Oct. 1930, n. 6. Jung mentions him in CW 13, par. 6on. and in the Freud/Jung Letters, index, s.v.

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=252YG0F0S3WSXJT72ZY6&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=dd8c070c-c5ef-423d-b1c1-debc0cc

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Sonu Shamdasani: What of Jung’s fantasies did he regard as precognitive? (2021-10-15 03:40)

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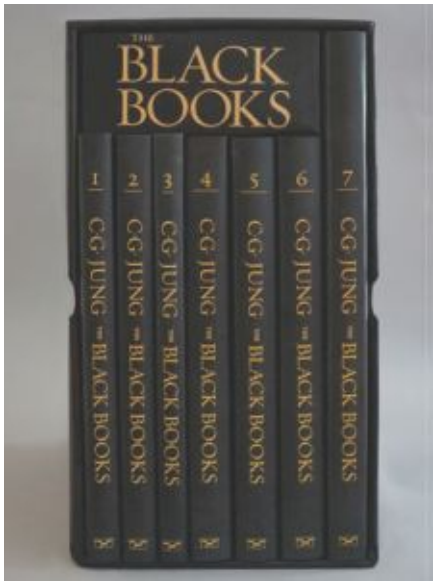
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[1]Black Books

What of Jung’s fantasies did he regard as precognitive?

It is important to note that there were around twelve separate events:

1-2. October 1913: Repeated vision of flood and death of thousands, and the voice that said that this will become real.

1. Vision of the sea of blood covering the northern lands.
2. December 12, 1913: Image of a dead hero.
3. December 15, 1913: Slaying Siegfried in a dream.
4. December 25, 1913: Image of the foot of a giant stepping on a state, and images of murder and bloody cruelty.
5. January 2, 1914: Image of a sea of blood and enormous dying.
6. January 22, 1914: His soul comes up from the depths and asks him if he will accept war and destruction. She shows him images of destruction, military weapons, human remains, sunken ships, destroyed states, and so forth.
7. May 21, 1914: He hears a voice saying that the sacrificed fall left and right.

10-12. June-July 1914: Dream (repeated three times) of being in a foreign land and having to return quickly by ship, and the descent of the icy cold. The Black Books, Vol. I, Page 38-39

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2SD66VXJ39W69&dchild=1&keywords=jung+black+books&qid=1607249662&sprefix=jun

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Carl Jung’s Zofingia Lectures, Marie-Louise Von Franz, Introduction (2021-10-15 04:31)

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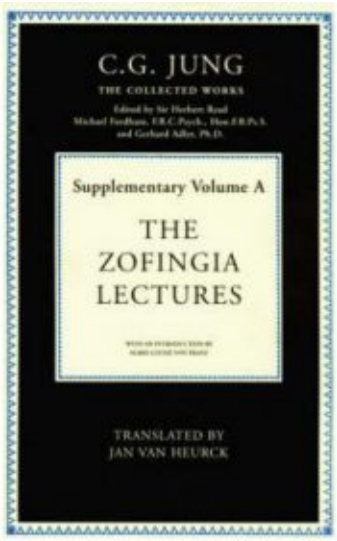

[1]Zofingia Lectures

Carl Jung’s Zofingia Lectures, Marie-Louise Von Franz, Introduction

Although I believe that Jung himself would not have cared to publish these juvenilia, they are highly interesting, readable, and important.

They are lectures he gave to his fellow students at Basel University when he was between twenty-one and twenty-three years of age.

On the 18th of May 1895 he had joined the Basel section of the color-wearing fraternity "Zofingia," in which it was a tradition for the members to give, from time to time, lectures about their special fields of interest.

The lectures were supposed to meet a high scientific standard and at the same time to express political and other opinions in an outspoken manner befitting a closed circle

whose members felt free of academic and social conventions.

The reader has to bear this in mind when reading the often sarcastic and strong language that the young medical candidate, C. G. Jung, used in expressing his convictions.

It is a great advantage that the lectures Jung gave at the Zofingia may now be published (by

permission of the Jung family, in whose possession they are preserved), because what we had known about them only from the recollections of Gustav Steiner, a co-member of the Zofingia, had given rise to misunderstandings.

Steiner commented on Memories, Dreams, Reflections, upon its publication after

Jung’s death.’ Jung himself had a double reaction toward his experiences in the Zofingia: his student days were "a good time," he wrote, and a source of friendship and intellectual exchange, but he also said how lonely he really was, because his fellow students failed to understand what he wanted to say.

To them he was full of exuberant, aggressive, youthful elan.

They had little idea of how much he suffered because, although they were duly impressed by his lectures, they obviously did not really take them as seriously as Jung hoped they would.

If one looks back today at what two wars and a general cultural decay have led to, one can better understand the aggressive urgency of his talks.

Steiner himself states that the students then lived in a purely materialist "sleepy" time which had nothing to offer to young people.

"We then experienced the catastrophe."

Jung, seeing that catastrophe, the First World War, coming, was impelled to warn them urgently.

It disappointed him how little his companions reacted to it.

As a whole, however, the Zofingia was for Jung a positive experience.

When he joined, its Basel section had 120 members, So of whom were active.

They often met in smaller circles devoted to special interests, which Jung did not join, and, as his friend Albert Oeri tells us, he did not much care for the parties devoted to drinking and dancing.

Yet, in his paper, Oeri draws a lively, sympathetic picture of his young friend.

He was a cheerful comrade, "always prepared to revolt against the ’League of Virtue.’ "

He later discovered that he could dance quite well without having learned to.

His student name, incidentally, was Walze (barrel).

Jung was active mainly in the scientific discussions.

In spite of being an outsider in his views, he dominated and fascinated his audience, "luring them into speculative areas of thought which to the majority of us were an alien

wonderland .... It was wonderful to let oneself be lectured to, as one sat with him in his room.

His little dachshund would look at me so earnestly, just as though he understood every word, and Jung did not fail to tell me how the sensitive animal would sometimes whimper piteously when occult forces were active."

Often they sat until late in the night at the pub called "Breo."

Jung did not like to walk home alone through the Nightingale Wood, so he told his friend such interesting stories that he came along with him without noticing it.

When he stayed out until it was already morning, Jung picked some flowers to soften his mother’s anger.

In the Zofingia Jung kept silent in the meetings for the first three semesters, but later took a leading role.

The motto of the Zofingia was Patriae, amicitiae, litteris ("For fatherland, friendship, and literature").

The fraternity had been founded in 1820/21, more or less simultaneously with the German Burschenschaften, at first in sympathy with the latter but also, almost at once, in opposition to them, because the Germans wanted to integrate and absorb the Swiss into a pan-Germanic movement.

But from the beginning, the Zofingia stressed its purely Swiss independence.

It was the time after the Napoleonic Wars, when the survivors of the pre-Napoleonic era sought everywhere to abolish the republican order Napoleon had instituted.

The German student movement was, at that time, a romantic uprising characterized by patriotism and liberal ideals, fighting against all shades of absolutism, the prerogatives of certain classes, and (mostly in Switzerland)

the rule of the urban aristocracy over the country folk.

Although in a moderate way revolutionary, the Swiss movement firmly upheld the idea of a legal state, with the Swiss army as a means to defend the independence and neutrality of the nation.

However, events brought a split into the fraternity, and the more conservative group collided with the more liberal.

The latter even founded a separate fraternity called "Helvetia" or, in the thirties, "Neo-Zofingia."

The split lasted until 1856, when the two groups were reunited as a new Zofingia, the society which Jung joined.

From his approval of the Langenthal episode, a quarrel between liberal and conservative

students in which the liberals won, we can see that his feelings were not with the more conservative but with the liberal? tendencies within the reunited fraternity.

For this reunion, however, the Zofingia paid a price: from then on its members no longer identified with actual party politics but set up the ideal of supporting patriotism, friendship, and education only in a general way, leaving each member to join any party he liked (except the anarchists or other parties which worked for the overthrow of the Swiss state and its independence).

Although this saved the unity of the organization, it also led to the perils against which

Jung seems to warn in his presidential address, namely that the fraternity was in danger of becoming a peaceful, "sleepy," young men's club with no more spirit to fight for realistic goals.

But viewed as a whole, Jung's relationship to the Zofingia was positive, because the fraternity helped him step out of his isolation and formulate the ideas churning in him at that stage of his life.

What makes these early ideas so interesting is that they not only show where Jung stood at that point, but also how consistent his views of that youthful time are with his later thought and which questions tortured him at that time–questions for which he found answers in later life.

In his first lecture, "The Border Zones of Exact Science" (November 1896), he begins with a vehement attack on the inertia, stupidity, and conventionality of most scientists and exposes contemporary materialistic society as a giant with feet of clay.

Although the views of physics that he criticizes are naturally outdated, it is

fascinating to see how Jung attacks just the weak points.

First he shows the absurdity of the concept of ether, which was generally believed.in then, until Albert Einstein showed, through his theory of relativity, that it is an unnecessary hypothesis.

The second problem that Jung raises is the explanation of gravitation, to which he wrongly attributed some "metaphysical" quality.

Science has since then advanced in its exploration, but it may be noted that gravitation is still the one force which on account of its extreme weakness cannot yet be included in a unified field theory, and its relativization in psychokinesis is still a matter of discussion.

Jung's instinct thus went directly to certain weak points in the coarsely materialistic physical theories of his time, and although his thesis seen from the point of view of today's knowledge-is outdated, modern physics has certainly not yet solved the riddles he touched upon.

Jung's further attack is turned against the concept of a mechanical generation of life out of inorganic, i.e., "dead," matter.

The vitalistic standpoint with which he sympathizes lost the battle in subsequent years, but today we approach a turning point again, where scientists begin to reconsider the possibility that acausal creative processes (synchronicity or "self-organization" by a spiritual agency) may lie at the beginning of life."

If we can believe R. Ruyer's report, in La Gnose de Princeton, there are even leading physicists, especially in the United States, who believe in "mind over matter" in a way which Jung himself-in my opinion-would judge as too one-sidedly spiritualistic.

It is remarkable how Jung at that time, when the rise of materialism in science had only begun, saw its weak points.

But what has he in mind as an alternative?

He speaks only at the end of his lecture of two "metaphysical principles" postulated by the mystery of gravitation and of the origin of life, two phenomena which, as he says, "are virtually a closed book."

He means by this the possibility that an immaterial phenomenon might manifest materially, but he does not explain this further.

The first lecture stops short here with the criticism of materialism as "intellectual death" and only opens the door for what he really wants to say in his second lecture.

Thus the first lecture must be understood as a deliberate preparation of the way for showing what he had in mind, which he knew well-would be shocking for his audience.

The second lecture is entitled "Some Thoughts on Psychology" (May 1897).

It opens with a quotation from Kant which emphasizes that morality is essential in science and that all philosophical investigations into concepts of God and of "the other world" would be worthless without morality.

This brings in an important point, to which I will return only later.

The text then continues with quotations from David Strauss, Schopenhauer, and Kant, stressing the existence of "spirits" or "immaterial natures" beyond the bodies, and of" another world" with which our soul is linked already during our lifetime.

Then Jung adds to these quotations the idea of the existence of a non-physiological "intellectual being" or "life force" which some contemporary vitalistic physiologists also postulated.

This life-principle, i.e., the soul, he says, "extends far beyond our consciousness"-here Jung first mentions indirectly the idea of an unconscious psyche.

This soul is intelligent (purposeful in its acts) and independent of space-time.

These three aspects of the psyche are concepts that Jung retained throughout his life.

To validate this view Jung then brings in a wealth of spiritualistic documentation about materialization phenomena, telekinesis, the "double," telepathy, clairvoyance, prophetic dreams, etc.

We can see how the "reality of the psyche"-this basic concept of later Jungian psychology-is understood at that time and find in it also the background for Jung's dissertation, "On the Psychology and Pathology of So-Called Occult Phenomena."

At the end of his lecture Jung returns to his first point: the need to bring morality back into science as a counterforce against the materialism that "poisons our morality and induces the moral instability of the educated classes."

He specially mentions experiments involving "the cruel torture of animals which is a mockery of all human decency .... No truth obtained by unethical means has the moral right to exist."

This point, which I want to stress, has not won out in our time.

The immorality of science has only increased since then.

The widespread opposition nowadays against atomic plants and against vivisection is still belittled as "unreasonable" and "unscientific," just as if a moral or feeling reaction had no right to exist.

Then follows, in Jung's lecture, an attack against the representatives of religion and their ineffectualness, because they deny themselves what for Jung is the very essence of religion: the reality of mystery and of the "extrasensory realm."

Here again we meet a point of view that Jung never gave up and that-so it seems to me-will be a problem for future generations.

Most modern theologians still try to discredit the irrational aspects of religion and use the most tortuous ratiocinations in order to "defend" religion, which they actually help to destroy.

The third lecture, Jung's inaugural address as chairman of the fraternity in 1897/98, needs no comment; it is understandable in itself. It shows mainly Jung's positive criticisms and postulates at that time.

Much of it is as true today as it was then. Jung remained all his lifetime a "liberal" (in a nonpolitical sense) and voted seldom for the conservative Freisinnige Partei in Zurich, but rather for the Landesring der Unabhangigen (which since his time has changed in its policies).

For me, there is in the early formulations of this address a "heroic" undertone, an admiration or call for great political leaders, which the later Jung would not have maintained.

The turning point in this respect came to him in December 1913, when he dreamed that he shot down the hero-figure of Siegfried.

Until then, I believe, he harbored the conviction that one could do something for mankind,

or at least for European culture, that one could find new answers for our problem in external activities.

The sacrifice of Siegfried put an end to this.

From then on he let the primitive man who trusts the unconscious lead the way.

All will to power, all temptation toward outer action was definitely given up,

and Jung turned to his only task-the one he formulates himself at the end of this third lecture: namely that the Zofingia should "form human, not political animals, human beings who laugh and weep ... who know that they are living among other human beings and that they must all put up with each other because they are all condemned to be human."

How far are we still from this goal?

It was probably the Siegfried image in Jung's psyche that Freud sensed when he wanted to make him his crown prince and leader of the psychoanalytic movement, and that induced the later Jung to take steps to save the International General Medical Society of Psychotherapy, only leading him into trouble.

When he sacrificed "Siegfried" he was in accord with what the I Ching says, in hexagram, about the great man: "Wavering flight over the depths. No blame."

And the commentary follows: "A place of transition has been reached, and free choice can enter in. A twofold possibility is presented to the great man: he can soar to the heights and play an important part in the world, or he can withdraw into solitude and develop himself. He can go the way of the hero or that of the holy sage who seeks seclusion."

Jung chose the second way and gave up his youthful idealistic postulates concerning outer reality.

The fourth lecture, "Thoughts on the Nature and Value of Speculative Inquiry" (Summer 1898), is a fascinating philosophical presentation.

Some of its points perhaps call for comment today.

After a discussion of the aims and meaning of science and the senselessness of external success, Jung sets two goals that seem to lead man to happiness: first, the fulfillment of Kant's categorical imperative, which would mean to follow one's innermost ethical conscience, and secondly, what Jung then called (following Eduard von Hartmann) the "causal instinct," by which he means "the gratification of the causal instinct."

The words "causal" and "causality" have today assumed a different meaning.

What Jung there calls the "causal instinct" is in fact an individual urge to understand outer and inner reality, an innate passion, as he later called it in Memories, which he confesses to have been "the strongest element in my nature."

He even calls it the possible reason for his birth on earth.

"This insatiable drive toward understanding has, as it were, created a consciousness in order to know what is and what happens, and in order to piece together mythic conceptions from the slender hints of the unknowable."

In days, Jung would have called this urge not a "causal instinct" but a drive towards the discovery of meaning.

But that this idea was already present in the back of his mind is revealed by the fact that later in the lecture he calls this causal instinct the search for the truth and states that it inevitably leads to religion.

the present, he continues to describe this search for knowledge as "drawing inferences about the unknown, in accordance with the principle of sufficient reason," on the basis of real experience, and not drawing inferences about the inner world on the basis of the outer or denying external reality by affirming only the inner world.

This is, in so many words, Jung's scientific credo, to which he remained loyal throughout his life and upon which basis he called himself an empirical scientist.

In the next passage Jung explains why he uses the term (causal) instinct for this drive toward understanding-namely, because of its purposefulness, which is motivated "by a purposeful idea which is unknown to us."

The causal instinct is "an ardent desire for truth" and a Faustian longing.

Thus all philosophy develops finally into religion.

The ultimate causes toward which we advance our scientific questioning are always unknown or transcendental postulates, what Kant called the Ding an sick.

But here Jung consciously describes Kant's Ding an sick in a completely new light.

For him it belongs to "a world of the invisible and incomprehensible, a continuation of material nature into the incalculable, the immeasurable, and the inscrutable."

Kant has shown that our mind is limited by certain inborn a priori categories, such as space, time, number, etc., and thus cannot recognize any Ding an sich, any absolute object.

Jung accepted this view and thus for him the Ding an sich became the unknowable, whether an outer material or an inner psychic object.

Kant's Ding an sich thus becomes, in his view, the same as that which Jung later called the background of the collective unconscious or the unus mundus (in his late work Mysterium Coniunctionis).

It is neither material nor inner psychic, but transcends our consciousness as something definitely unknowable.

God in Himself and the background of the outer universe are such unknowable facts.

Later in the lecture it becomes clear that our unconscious hypothesis is also such an unknown factor, which, when it becomes conscious or known, ceases to be a Ding an sich.

Here we can see a foreshadowing of Jung's later formulation of the archetype.

It is an unconscious structure, unknowable in itself, which we can observe only in its manifestations as archetypal images, ideas, and emotions.

An archetypal symbol, according to the later Jung, is dead and obsolete as soon as its content is known and can be intellectually formulated.

Otherwise it contains a wealth of unknown aspects.

The same is true for any scientific archetypal model or hypothesis-which Jung, in this lecture, calls principle.

Toward these principles or this principle (for they are a manifold One), science advances in a never-ending process.

But this poses the question of whether there are one or two (or more) such principles.

Jung first points out that Schopenhauer's basic principle, the Will, is an evolved interpretation of Kant's Ding an sich.

It is unconscious because it created a world full of suffering, which Schopenhauer explains by the Will's blindness and Hartmann by saying that the Ding an sich, i.e., the transcendental ground of existence, is unconscious.

They both come to this conclusion because they have feeling hearts for human suffering.

This is, to my knowledge, the place where Jung first and with strong emotion formulated the problem of opposites.

What in the observer is a conflict between monistic thinking and a feeling experience of the discord in life is in the general outer and inner world a play of opposites.

Jung here stands up for a pessimistic dualistic view of the world, and he quotes Ecclesiasticus 33: 15-16 and Jacob Boehme.

The latter part of the lecture, dealing with physics, is outdated in its details.

What Jung seems to aim at is a double aspect of reality as being active, alive, creative versus passive, inert, and dead, a kind of opposition that strongly reminds one of the Yang-Yin philosophy of China (unknown to Jung then), with a one-sidedly positive aspect

on the Yang principle.

It is this one-sidedness of a purely masculine outlook on life that he later shot down in the dream-image of Siegfried.

It was only after this that he could open himself up to the feminine principle and thus came, through his discovery of alchemy and his studies of it, to the concept of a coniunctio oppositorum, instead of holding to his pessimistic view of the world as a tragic and unending strife between the opposites.

It was-as we can read here-the deep pity for the suffering of mankind that motivated his pessimistic view of life at that time and probably also motivated his becoming a doctor.

From these early torturing questions, which Jung poses in this lecture, we can also realize what a powerful experience the meeting with alchemy must have meant for Jung later, because alchemy is (as he himself has shown) a prescientific undercurrent that tries to reconcile and unite the cosmic and intra-human opposites that the Christian outlook has torn apart.

The blind Will of Schopenhauer and the unconsciousness of Hartmann's transcendental ground of existence thus lead a direct line to Jung's conviction that God, or the Background of Existence, is unconscious and needs man in order to become conscious (cf. Answer to Job and the chapter "Late Thoughts" in Memories).

The last lecture of this series January 1899), leading into theological areas, is a direct continuation of what has been said before: it leads to religion.

Just as Kant, after having stated the logical self-limitation of rational philosophical thinking, turned to the "starry sky above us and the ethical imperative within"-to a defense, that is, of religion-Jung was convinced that our deepest longing for

consciousness is religious.

We know now from his Memories that from earliest youth he had had deeply numinous religious experiences, but that he avoided talking about them because they seemed to frighten and estrange others.

The contemporary trend, even in theology, was clearly against all mysterious, supernatural, and numinous aspects of religion.

We know that Jung's own father's religious convictions were in his later life undermined by contemporary materialistic doubts, a fact that led to many fruitless discussions between father and son.

Jung chose in his lecture to criticize the theologian Albrecht Ritschl in order to make his point.

First he assembled a collection of Biblical sayings of Jesus, on which he based what he then wanted to convey, namely that Jesus was a godman and as such a mysterious phenomenon that cannot be rationally explained.

Such men "are their own idea, untrammeled and absolute among the minds of their age .... They have not evolved from any historical foundation, but know that in their inmost natures they are free of all contingency."

It is noteworthy that Jung speaks here in the plural, that Christ for him was not the only god-man as Christian doctrine maintains.

We know from his later writings that the Buddha was for him also such a god-man.

Then Jung branches out to show how, since the Renaissance, philosophy began to develop the idea of a "normal man" to which all epistemological results are tacitly referring and by which philosophers and theologians also began to "measure" the image of Christ.

Later Kant regarded God as a "purely negative limiting concept"-all feeling has thus vanished from his concept of God and all possibility of a living experience of Him.

And from there Jung goes into the details of Ritschl’s "explanation" of Christ and

Christianity. In themselves, Ritschl’s views (which, by the way, influenced

Karl Barth) are no longer of much interest, but the unfeeling ratiocinations of most theologians today are still in the same vein.

When in a lecture some years ago I spoke of the resurrection of Christ, I was superciliously informed by a theologian that naturally the resurrection of Christ is not "true" as it is told in the Gospels, it is only a speech-image to describe Christ’s continuing effectiveness in the world.

Such ideas, Jung says, only satisfy the urge "to get a human slant" on Christ, a criticism he repeats in extenso in a letter to Upton Sinclair about his book A Personal Jesus, in 1952.

Other theologians nowadays follow Nietzsche’s idea that "God is dead" or Freud’s biological explanation of religion.

Viewed from this angle, Jung’s criticism of Ritschl is still worth reading, for theology today is also poisoned with crypto-materialistic reductive thinking.

Any immediate experience of Christ or God, any unio mystica, is thus eliminated, and deadly boredom invades all our so-called religious life.

But Jung goes on to say that it does not seem right on this account to throw away our whole Christian tradition.

We "must accept the supramundane nature of Christ, no more and no less," and even more we must accept the "mystery," the world of metaphysical ideas to which Christ belongs and from which springs all religious life.

But then-and here Jung touches in the end upon the great remaining problem-this would mean a return to the Middle Ages and a "concomitant disintegration of the existing order of nature."

Because, Jung means, our civilizing achievement visa-vis nature would again be all undone.

The lecture thus ends with an unanswered question, a question with which Jung struggled all his lifetime.

In 1912 he came to the conclusion that he personally could not return to the medieval or original Christian myth and set his foot on the path of finding his own myth by a form of meditation that he later called "active imagination."

The world of images he discovered on this path seemed to him to be subjective and "strange" until, to his relief, he found their collective historical amplification: the world of alchemy.

And there he also found how this world of alchemical religious symbols relates in a

compensatory (but not opposite[) way to medieval Christianity, as he sets forth in his introduction to Psychology and Alchemy.

This leads then in a direct line to what Jung sums up in the chapter "Late Thoughts" as his real credo, where he expresses the idea that Christianity should not be discarded, but that its myth should be "dreamt on," evolved in order to answer the questions that medieval Christianity left unanswered: i.e., the integration of the feminine principle, as Nature or matter, into the too one-sidedly spiritualistic Christian symbolism and doctrine, and also an honest confrontation with the problem of evil, in the way he describes it in Answer to Job.

Jung once said to me that he would like to rewrite all of his books again, except Answer to job; that book could stay as it is, word for word. Marie-Louise Von Franz, Introduction Zofingia Lectures, Page xii -xxv

1. https://smile.amazon.com/Zofingia-Lectures-C-G-Jung/dp/0691098999/ref=sr_1_1?dchild=1&keywords=jung+zofingia&qid=1634239940&sr=8-1

Your God is a world. He forms the world and the Gods, grant him the power.
(2021-10-16 04:39)

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[1] Black Books

I. I II . I 8

Jung. But tell me more. What else did you see?

Soul. Your God is the one that keeps both of them captive and imprisoned. He is powerful. A God above the Gods.

I. Why am I inhibited when I think of him?

S. You must be inhibited, since you have nothing to think about him.

I. But the same happens with feeling.

S. So must it be. He is not to be felt, nor touched.

I. But then in what relation am I to him? How do I perceive him? How do I speak to him? What is he to me?

S. You are embedded in him, you swim in him, like the earth and its air in the world aether, the contradictory and incomprehensible thing. Just so is the God, your God. You are in God, when you are in yourself.

I. Why am I not glad about this?

S. Because you are also not at all in yourself, either ahead of or behind yourself, always spellbound by above or below, Philemon or Ka. Why is your gaze fixed on Philemon and Ka? Why do you not see yourself?

I. I just did. I'd like to get on with my work, still forming and editing everything which still must be created.

S. I have nothing against that. But you can't do your work as long as Ph. and Ka are the 'sublime ones' and you are just the seed between two magnets.

Your God is a world. He forms the world and the Gods, grant him the power.

But if you look toward the world, then the Gods rule and your God is weak.

But your God is strong if you stay by him, if you give him the force of your longing. Your God is both powerful and weak.

If you give him force, you draw his world power to yourself.

If you give him no force, his world power leaves you and turns itself against you.

Respect for and disdain of the Gods-that is the mystery.

Whoever fails to grasp this mystery travels the four false ways, either in the world, or to the daimons, or in the past and the Below, or in the
future and the Above.

Respect for and disdain of the Gods begins with respect for and disdain of oneself and takes string precedence over respect and disdain of men, animals, plants and lifeless objects.

Instead of respect and disdain you may above all also say love and hate, since some enclose love in respect and hate in disdain, whereas others however enclose respect in love and disdain in hate.

No foggy language. Your speech is slippery.

God is like a best friend, a beloved, someone who understands, and if he a man does not understand and yet loves and thus always does the wrong thing and so torments and ruins others, he behaves like God.

God is all-knowing, therefore he is not conscious of his own knowledge.

Since he is the world power, he is unconscious of his power. Since he is every single being, he is not conscious of his being.

Since man is conscious of his self by virtue of his limitedness and separateness, God can also reveal the fullness of his being only if he is drawn by individual men, breathed, eaten, and drunk.

Then the God, with human nature added, can so behave and appear that one can say nothing other than that he is conscious of himself as a single man would be, that he loves me as my friend, my brother, my father, my son.

But the arcane seed that lay between the Above and the Below is always revolving, revealing a new incomprehensible side.

So it must be-so life advances.

Then my friend, my brother, my father, and my son no longer understand me and wound me, because he loves me.

You could also say, because he hates me, or equally well: disdains me.

So it is, because the deepest mystery is: respect of and disdain for the Gods.

If God no longer understands me, I must recede into remoteness from God. I must protect myself from his loving vengeance.

Remoteness from God [48/49] is procession along the 4 false ways, it is crucifixion, it is Abraxas.

The 4 false ways are: being one with the outer worldly being, & being one with the soul, being one with splendor, Philemon, being one with the shadow, Ka.

That's why you must strive to reach God.

He has not changed, since he is eternally the same. He is the All, past and future, he understands nothing, since he is All and differentiated
from nothing.

He is changeless, partly apprehensible to you, and partly not.

I. But tell me, you have always spoken of God as the one who becomes and alters.

S. Why not? I have described him from the other side. God is also the seed that turned and whose new side you fail to grasp. But your essence is God. God does not understand himself, as I told you.

I. Yes, but who am I then?, Who if God is All?

S. You are, and God is. If you were not, how could God be?

I. But there are other men apart from me.

S. They belong to the totality of God, as do you.

That's why it is said that God was scattered through all men, and why the Egyptians also said that the Mother gathered all the pieces of the God with great care, to put him together again, and just as the Greeks said that the God of the God swallowed him m and completely rebirthed him.

God is the seed and God is the whole essence of man.

If I look with the eyes of man, then God changes, since man does not understand how God changes himself.

But if I speak from the essence of God- and I did exactly this-then God is unchangeably the same, and he doesn't understand himself as a seed, since above all he is incapable of understanding himself as a singularity, since his essence is totality, and generality, he does not know from omniscience, just as he also does not know himself as existing from universal essence.

Therefore if the seed turns, he does not understand what it is.

He loves his totality, therefore also his seed. But when he cannot reach his seed, he does not suffer from that, but the seed does, as it fails to gam attain totality.

God truly loves the** seed, but he doesn't see that it has turned and he wants to grasp it, as he always has done, wounding and damaging it. =F-he And the seed must struggle against God, it must will remoteness from God.

Therefore and in as much as the seed is God himself, the seed opposes God and sets itself in God's place.

Therefore Christians say that God sent his son to save his creation from the misery in which he himself brought them forth and abandoned them.

But the son8 aught men that it is better good to turn one's eyes away from the created, that it is better to procreate no longer, and that the best thing is to wait for the imminent end and the fulfilment.

But the son was a man and the seed in him rebelled against the law of the world creator.

But the love of God followed him and embraced him in bloody death. Thus the seed was damaged.

Why? It didn't seek the remoteness from God.

It was not allowed to seek it, since that age was not allowed to know about remoteness from God.

Each age of the world has something that it must
know above all, and something that it is not allowed to know above all.

I. This is all so difficult that it can hardly be thought about. Truly, I don't follow.

S. Now, it is graspable. We also approach the limits of what is currently understandable and knowable.

But you now understand why God is both changing and unchanging?

It all depends from where one speaks.

When you speak of yourself out of yourself it is somewhat different from when you speak of yourself from the outside, from the world, with the eyes of the world.

Even so the two statements contradict each other, so you still are, and the beholding world also is.

The same way with God. Seen from your standpoint, he is changeable. Seen in himself, he is unchanging.

He knows nothing of change since he does not know himself as a seed. But the seed turns.

But what is a seed as a whole? Nothing. Therefore it: the totality does not feel it.

But surely the seed feels it, since it feels abandoned and misunderstood by the totality. But the totality does not understand the individual.

Therefore the individual must seek the way to God. He must thus draw God into himself. But how does this happen?

This can only happen by his clearly showing God how he has turned, how he has changed.

He must explain himself to him. He must find words and expressions by which he can reach God.

Man, who must always work as the mediator for the part of God in him and the seed, can never do this through conscious devising or puzzling out, but only through the help of his soul, or through the help of someone who still has the soul of the other in them.

The seed must always turn, since that is the godhead of life. Life is movement in its innermost.

I. But if the seed is God, and the whole world we is God, "Where and what is man?

S. I tell you, man is completely in God. He is the mediator between God as world and and God as seed. Philemon sees God only as goal, Ka only as ground.

You see him through me as seed and world. Since as a being God is the greatest and the smallest.

I. Therefore man would be the mediator in the transformation process of God.

S. And not even the only mediator, as animals and plants also have their role in this work.

I. Truly a Danaid’s barrel of endlessness and meaninglessness ...

S. Therefore we should rightly remain silent.

What should one actually say about "end" and "meaning"?

How many hundred worlds have been built or hung above one another?

How much sense and nonsense do they contain? So no pointless asides!

Have you understood, that God is someone who becomes and who is?

I. I believe so.

S. So now hear about another redeemer.

He also taught that it is good to avert one's eyes from the created, that it would be better to procreate no longer and that the best
thing would be to bring the suffering of the world to an end.

He rebelled against the creator of the world and his law of continuously engendering life.

He sought remoteness from God and received it, since God always loves the seed, whether it be close to or distant from him.

And so he also was again in God, but not crucified, since the seed was not damaged.

I. Wasn't that a good solution? Why don't we go on this way?

S. It is not our way. May the possibilities of understanding be cursed. One can see good ways! Why don't we take them?

We are fools, culpable idiots, who don't take the good roads.

Blindness, dullness, and stupidity would be better, so that one couldn't recognize the good way: it merely hinders us in our own way.

But how much lighter would our way be, if we could not see and understand the good way! There is only our way!

And it is the worst of all ways! I must tell you that this solution is bad.

First, it is old, and second, it extinguishes the effectiveness of the seed. One no longer feels the turning.

I. It appears to me that the seed of which you speak is already the the kernel of the innermost, but also the same as what one calls the devil.

S. You haven't missed by much. Beyond the seed God comes to meet the shadow, his adversary.

When he is fiery glow, his adversary is blue starlight, coldness within fire, snow on the embers. God is in conflict with himself.

Both redeemers teach the good, the redemption from good and evil. Yes, both know the good way, even when they contradict one another.

But they are one in the good. Yes, if we went toward the good, we would know where and when.

For clear simple paths are mapped out for us by the masters, and travelled by countless people. Why don't we take them?

We shouldn’t strive toward the good, but toward life. life, so it is called in us, is higher than the good, since the good is just a fruit of life.

But nowhere is the fruit more valuable than the tree on which it grew. Yes, if we went toward the good!

But it is not our time, it does not want it, since it wants life, which is given to our time as more sacred, even certain evil actions
appear better and more sacred than the merely good. We cannot defend ourselves.

It takes the other road, the one toward life, since life for us is the good, since we know that life can be good.

We cannot believe that life must die unlived.

We believe that life is a flame that burns in itself and radiates itself. The Black Books, Vol. VII, Page 176-181

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3L8RXKQZPHKF7&dchild=1&keywords=jung+black+books&qid=1609780447&sprefix=j

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1931 December, Visions Seminar, Lecture V (2021-10-16 05:17)

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[1]Visions Seminar

1931 December, Visions Seminar, Lecture V

I said last time that the four stages in the development of the anima were personified, according to the Gnostic idea, by four famous women, and I have been asked to present the development of the animus in a similar way.

You see all these fragments of old philosophy-philosophy was then psychology-have been made by men.

Chinese philosophy, for instance, which is really a sort of psychology, was an entirely masculine invention, because women at that time played no role in the world of men, excepting indirectly, by influence.

In antiquity and in all primitive societies, "cherchez la femme" was an eternal truth, but they were not recognized, and when men set to work on psychological matters they overlooked the existence of women completely.

So no wonder that we have a classification of the development of the anima from a deeper source-it is more than two thousand years old-and we know practically nothing about the animus, or even about the existence of an animus.

Men have only cursed women for their argumentative ways, but they never thought of making a science of it.

It was not dignified enough to be made an object of science, it was merely the bad moods and irrational ideas of the Mrs. Professor, who had nothing to do with the lecture her husband was giving.

But one can speculate about the animus and really produce a similar scheme for it.

Here again, however, it is a man who does it, so I beg your pardon-I mean of the female part of my audience-if I am intruding upon a field which is not entirely my own.

You are quite free to suggest a different classification, so please do consider my point of view only as a

proposition based upon a certain experience and spiced with more or less benevolence.

First I will repeat the Gnostic classification of the anima.

It begins, as you remember, with Chawwa, the earth-the earth not being meant, of course, as the terrestrial globe; it is also called Eve, and it is the furrow in the field that is to be fertilized.

It really has the meaning of the female genitals, it is the yoni, so this lowest stage could be called the yoni stage.

The next is Helen of Troy. The third stage is Mary, the Mother of God. And the fourth is Sophia.

There is a famous book, one of the very few Gnostic books that has been saved in its entirety, called Pistis Sophia, the Gnosis of the Light. Pistis means faith.

It was discovered in the rafters of an old Coptic church in Cairo.

There are references to that book-and I think also abstracts-in Mead’s Fragments of a

The corresponding series of the animus would be a sort of analogy, but I did not construct it from the development of the anima.

It is a construction based upon the experience of the animus.

The symbol corresponding to the yoni would be the phallus; you know phallus worship in primitive religions-and still in our days-is a fertility cult of women; sterile women still anoint the lingam.

The most usual form is a sort of reddish stone of an oblong shape in an olive-oil press; there is a round mold with a little canal out of which the oil flows.

I will make a drawing of the plan and elevation:

The stone that stands in the center is the grinding stone, and there is an outer rim from which protrudes

the canal where the oil comes out.

One sees them often in India, they sell them to tourists.

This form is also used as a sacred symbol in the temples, and it is anointed with butter by women in order to obtain fertility.

It is a remnant of the old phallic worship, the worship of the generative powers.

Then the next stage would be the husband. After that is the lover.

And the last stage I would designate as Hermes, the leader or shepherd of souls, the psychopompos, whom you have frequently met in these visions.

First they worshipped a sort of wooden pole with the phallic meaning, and a later expression of that idea was these busts, which were always ornamented with a phallic symbol no matter what head was on them, like this.

In Athens a long alley was flanked by those berms, representing the famous men of old Greece, and on each was the sign of the phallus because each was a Hermes, a psychopompos, a shepherd of souls.

Now this phallic sign is of a very carnal nature and therefore divine, a chthonic divinity.

Then up above is the god; above and below are divine, as the yoni is a carnal divinity, and Sophia is the heavenly divinity, the dove or the Holy Ghost.

The two intermediate links, Helen and Mary, are human, Helen bordering on Chawwa, the chthonic, and Mary bordering on Sophia, the leader of souls.

These four stages of man correspond to four stages of understanding.

On the lowest stage a man is not seen as a personality at all, he exists only inasmuch as he is a generative factor.

The woman wants a child, therefore she needs a man, any man; that is the way a child comes into her life.

The man functions as nothing but a generating phallus; inasmuch as he provides conception he is noticed, otherwise he does not exist.

This is true with animals and with very primitive women. In the next stage the human consideration appears.

The man who provides the child is called "my man," he is the husband, the one who is about, who is a more or less friendly or unfriendly presence; he is just the man who happens to be there.

Perhaps it is the man who paid the four cows and obtained permission to visit the woman in her house, or to live with her; it might be any other man, but he is the man who paid the four cows, and so the man to whom she is married.

What kind of individual he is does not count, it is enough that he is "my man." Then comes the lover.

That is already very psychological because there is a definite choice, exclusiveness.

He is supposed to be concentrated upon the woman, and he is very specific to her, because he is not merely the provider or the fertilizer, he is not an objective presence like a piece of furniture.

It is an exclusive choice that goes to the core of things, it goes to the soul of the woman.

Therefore he is the one who prepares the next step, which is Hermes; that is, the god already appears in the lover.

Or I might quote another figure of speech which is usually in the Kundalini yoga text.

According to that system, from this lower center, or from the lover, you can behold the figure of the god, as from the husband you can see the lover; you are not yet there but you can see from this center the next stage of the god.

These are the four forms which would correspond to those of the anima, and there must be such a correspondence; otherwise man and woman would not fit.

A man’s anima must fit the woman somewhere, or such a figure would never have originated, and a man could never conform to a woman, nor a woman to a man.

Each stage means the other, but in a very subtle way.

One can easily see how the two lowest ones fit, but the two following, the husband and Helen, are more difficult.

But when one knows the fact that official prostitution, which is tolerated by the state, is really financially supported, not by bachelors but by married men, you then understand why the husband is parallel to Helen and the woman of the street.

Then is there any more beautiful love story than the love story of Mary?

Wonderfully secret, divine, it is the only love affair of God that we know about.

He is the illegitimate divine lover who produces the Redeemer.

So these two stages are absolutely parallel; the lover always sees in the beloved something like the Mother of God, and the loving woman sees in her lover the bringer of the divine message.

The Hermes stage is the perfect, divine accomplishment, which is again beyond the human grasp.

Now that is my proposition, but I leave it to the ladies to invent something better or to argue this proposition.

I beg you not to do it here and now, however. Otherwise we could not continue the Seminar.

This theme was really a side line which doesn't exactly fit in with our visions.

You remember, the beginning of the new series was the vision of the marching men.

The patient joined their ranks, and they led her to the high mountain where they disappeared, leaving her alone in the snow.

Then a lion appeared to her and she asked him: "Why am I here, oh lion?"

And he said "Because you have taken the way."

We spoke of marching men as another form of the animus, a sort of psychopompos; here it is a general opinion which leads her up to a certain height.

You see, the fact that she is led by the animus to that isolation is again a compensatory reaction.

We must connect these things in order to get an idea of the rhythm.

In the last sentence of the vision before, a lot of birds descended upon her.

You know the construction of these visions is very much like that of the I Ching, that is,

the last six lines contain the turn of fate that leads up to the next hexagram.

So here the last sentence is already leading up to the next vision, it contains the next vision as a motif.

We must therefore go back to the main content of the last vision, the bull and the drinking of the blood, the libation.

The worship of the bull is always an earthly cult, and I said last time that astrologically the bull is an earthly sign; Taurus is the house in which Venus dwells.

So she was down on the level of the earth, partaking of the wine of the earth, the libation poured out to the bull.

Then at the end of that vision the yoga tree appeared, from which we may conclude that she was in the muladhara center, in the roots of the tree.

In other words, she was in the sphere of the instincts, in communion with the flesh; she was the divine

cow, docile to the intimations of the gods of nature.

This is all metaphorical, but I am afraid we must use metaphors in order to describe such complex psychology, though to our feelings it is au fond exceedingly simple.

But science does not allow us to recognize the standpoint of the animal, we have no scientific terms to formulate such a psychology.

One could say she was an animal, an instinctive being, pursuing its course in the sense of nature in a pious and law-abiding way, with no moral scruples.

That is what we call a low moral and mental condition, that sort of dumb, blind obedience to the basic laws of nature.

But the basic laws of nature are the laws of Chawwa, and they are sacred.

Of course they are not sacred in the traditional church because it has been very careful to wipe out all that, but in the very beginnings of Christianity they knew what the earth was-therefore that famous saying

of Jesus about the animals, or those verses in the New Testament about the lilies of the field.

But if you try to live like the lilies of the field, you work not, you exhibit your soul and your body to the light of the sun, you offer no resistance and are without moral reflections, you just grow.

In reality they would put you in the lunatic asylum, you would not be adapted at all, you would be the most immoral being.

You know missionaries in primitive countries admonish the natives to wear clothes.

The European women knit woollen socks and pants and jumpers for those little Negroes, because they are so terribly naked, and the fools here send money over for that purpose.

Those perfectly natural beautiful beings who are so much more decent than we are, going about naked like animals or beautiful flowers, are taught by our Christianity to wear clothes; it is abominable, apart from the bad taste.

Where they were beautiful before, their graceful bodies walking about in the jungle, they now wear top hats; those very dignified natives are now laughingstocks. It is a devastation.

And if one knows the moral and physiological consequences of such teaching, it is more than lamentable, it is infernal.

The English are now more understanding; they have issued a law in certain Polynesian islands that every native found in pants should be whipped.

They force them to go naked again because they found it was exceedingly unhealthy for them to wear clothes.

Those sayings of Jesus, apart from all the venom that has been taught about them, are remains of the old idea of the natural life which leads to the kingdom of heaven, but, mind you, through the intermediary of a

cruel rite of crucifixion, whatever that means.

The church wiped out the original teaching and put the church teaching in place of it, and that is quite artificial, made by man; therefore it sounds so hollow and in the long run is not convincing at all.

According to that teaching, everything that is earth is impure, even the substances used in the rites of the Catholic church.

The Holy water, the salt used in the water, the wax of the candles, the incense inserted as little grains into the wax, all these substances are impure, and the priest has to perform a special rite to disinfect them from the admixture of diabolical fraud.

Admixtio diabolicae fraudis is the official formula.

The devil is in them all, in the water from the spring, in the salt from the earth, in the wax made by the bees.

All that must be cured, sterilized; the benedictio fontis, the benedictio salis, the benedictio cerei, all to liberate the substance from the infernal implication, from corruption.

The old Christians were not even allowed to admire the beauties of nature, because they were earthly and impure.

Of course we are no longer taught this in the Protestant church, but that point of view pervades everything even now, it is still a sous entendu.

Naturally, then, we are not inclined to give great importance to the sacred things of the earth, and therefore that Gnostic scale is to us a scale of values-the vicious thing at the bottom and the divine thing at the top.

But that is a mistake.

The beginning is divine and the end is divine, and between the two is the human being, the more earthly and

the more heavenly being.

So there is no real depreciation of the earth in that early classification.

But the interpretation of the church has filtered into our system, and that proves to have been in the long run obnoxious; it has produced wrong values.

Nowadays we begin to admire the body again, and we are no longer afraid of admiring the beauty of the high mountains and the sea, or the beauty of the woods and the springs in the valleys.

We even think we find God in nature. We go up the Utilberg to see the sunrise.

Unfortunately the swing is too far to the other side; people are fanatical.

There is now the cult of nudity, what one calls in Germany Nacktkultur.

So our patient cannot help feeling low down when she is close to the earth, as everybody in our time feels, it is in our nature.

And that is also true for the primitive in a way, though he would not value it as we do.

He feels a mixture of fear and awe connected with the powers of the earth; he worships them, yet he is afraid of them.

He worships them just because he is afraid of them; he worships them in order to propitiate them, in order to twist them into his favor.

But he is entirely convinced of their divinity, while we have only the idea of their power, of being immorally

lured or humiliated, and we revile them instead of fearing them.

It frightens us when we are inspired with that original instinctive feeling of awe.

We cannot explain to ourselves why we should have such a feeling, which according to our rational ideas would only be proper for something really divine.

We have forgotten that those powers are really divine, having rationalized them in order

to drive out the devils, or to make them less formidable.

They have not lost their original power, however; they have still the magic force, so much so that even the most enlightened minds, the most rationalistic men, are spellbound by them.

For example, I recently asked a man, a rather well-known scientist, to talk to us here in our Psychological Club.

He was quite willing, but then he said: "I suppose no ladies are to be there, by the way." "But naturally

ladies will be there." "Then I cannot come, I cannot talk before women."

I was astonished and asked why not, but he would not tell me. So I enquired, for in such a case, cherchez la femme.

l found out that he had been a bachelor and then, as often happens to bachelors, his housekeeper had married him, so the woman was on top of him in a dangerous way; he rationalized everything but out came the fear in that form.

Of course, he would not recognize his primitive reaction, he would give any other explanation of it, but that force is naturally a tremendum, a thing which is really to be feared, at which one trembles.

The fear of sexuality, the fear a man experiences of the beloved woman who tempts him, or the fear of a woman who is in love with a man, is the original feeling of awe, which has nothing to do with the person concerned.

Suppose Miss A meets Mr. B at a dance and I ask Miss A what she thinks of Mr. B. "Uh, quite a nice boy." "Are you afraid of him?" "Why should I be afraid of him?"

A week later she comes to consult me in a terrible state, her nerves all tingling, unable to sleep. I say: "What is the matter, something terrible must have happened."

And she says: "Oh, he is a terrible man, he has proposed to me and I don’t know what I shall do, I am afraid of him."

That is the nice little boy she was not afraid of at all, suddenly he has released all the hosts of hell, suddenly that young man becomes a winged demon.

And afterwards he telephones me: an awful thing has happened to him, he had fallen in love with that girl!

And a week before he had told a friend that she was just a ridiculous little flapper, a goose.

Something is released in two human beings, who are simply attracted by each other, which transforms them into perfect demons of whom they are mutually afraid.

That is the divine daemon in chthonic things; it is merely a sexual attraction, yet that is divine, and we have forgotten the fact.

It would be much better if we admitted our fear and got used to the idea that it is a divine thing which ought to be feared.

Now all that explains why the animus, the traditional point of view, interferes with this woman who has drunk of the blood, first leading her up to a very cold place and then leaving her isolated in the snow, where

she can think of the situation in the light of the animus, or alone if it is necessary.

Then she meets the lion.

Now in such a case I should advise you not to try to interpret the lion for the unknown patient; you don't know her and her particular person does not matter at all.

That is universal symbolism; the lion is everywhere.

Dr. Reichstein: The lion is the animal that can eat the snake.

Dr. Jung: Yes, we said last time that the lion was a Mithraic symbol and it is often the counterpart of the snake; the lion would be the Yang principle, the fiery, male principle in contrast to the humid, shadowy, earthly principle of the serpent.

But the lion has other virtues which we omitted.

To explain the lion as the opposite of the serpent in the terms of Chinese philosophy is rather too general an explanation here.

Mrs. Crowley: You told us about the astrological sign, the difference between the lion and the bull.

Dr. Jung: But there is still another aspect of the lion as a symbolical animal.

The British lion would be an example, you see him in every edition of Punch.

Mr. Baumann: He has everywhere the meaning of the strongest animal, the kingly, royal animal.

Dr. Jung: Yes, he is a symbol of power. He symbolized the power of Rome, for instance.

Those columns at the entrance of Norman churches, on top of crouching lions, signify the Christian church built upon, or victorious over, the power of paganism.

All the Italian guides will tell you that the lion is the symbol of pagan days, the power of imperial Rome.

And the lion as a symbol of power in astrology comes from the fact that it is the sign

for the hottest time of the year, when the power of the sun god, the ruler of heaven, is at its height.

Also, the lion has been understood to be the strongest animal excepting the elephant, and to Western

people he was much better known than the elephant, which is possibly the reason why he has been considered the royal animal.

This gives us another aspect of the lion, the more psychological aspect of power, of royalty.

Mr. Baumann: He is often before the gates of temples and pyramids, so he must mean safety also.

Dr. Jung: That is apotropaic, it is to ward off the evil eye, to prevent evil spirits from coming through the door, like the hand of Fatimah, the daughter of the prophet, in the East.

And in primitive villages one often finds at the entrance a so-called juju door, usually two sticks with another stick across the top, from which all sorts of little bags filled with herbs and leaves and minerals are suspended.

The path leads through to the village, and all the spirits that come that way are warded off by this juju door.

Then in the East and in Africa, particularly in old Arabic houses, a real stuffed crocodile is placed over the door with the same idea of warding off evil.

As we put on the gate, "Warnung vor dem Hunde!" or "Mitglied des Vereins gegen Hausbettel," it takes rational forms.

So the lion motif at the temple gates in China represents lion spirits that will terrify all evil-doers who may approach the temple and its treasures.

Naturally one would choose a very powerful, terrifying animal as a charm to drive away evil-doers.

The lion expressing the idea of power is really the oldest form of the symbol.

Many primitive tribes called the chief the lion of the tribe; the lion of Judah meant the powerful man Judah.

Then there is the myth of Samson who killed the lion.

And the kings of Babylon and Assyria were represented as lion-killers, even stronger than lions-super-lions, so the king wore a lion’s skin, as the King of Abyssinia still wears a crown made from a lion’s mane, in order to express his supreme power.

You see, that meaning of the lion is really born in us.

Now I want to show you something which is a close parallel to the subject we are dealing with, a little medieval book about alchemy, which Dr. Reichstein has just given me, where the lion plays a great role.

there is a peculiar connection, an analogy, between the lion and the bird and the tree symbolism.

You remember in our patient's vision the theme of something growing up from below; after she had partaken of the wine and so entered into communion with the earth, the tree grew up from the pedestal where the bull had stood, and the birds appeared, and then followed the symbol of the lion. Here we have an alchemistic parallel.

A tree is growing out of the head of a naked woman and birds are flying about.

She is standing upon an alchemistic contrivance, a sort of oven over a fire, upon which is the retort and the alembic, a distillation apparatus; out of the crude matter the spirit is extracted by distillation, the volatile substance out of the mineral.

The arrangement of that is curiously like the drawing I made you of the Hindu lingam-it also represents the union of the male and female.

The retort is above, and the alembic is the vessel below which receives the vapors from the substance in the retort when heated by the fire.

It is a sex analogy, so the alchemistic process that takes place down below in the earth is a sort of sexual

process.

The woman stands upon this arrangement, and on her head is an eagle and there are many other birds flying about.

The text says: "The tree comes out of the semen of the man and the woman. When the semen has died in the earth, it then rises, and therefrom a tree comes with inexpressible fruit and with manifold effects. he birds are the semen of the sun, and they fly through the mountains of the moon up into the heights of the heavens, and they are biting their feathers; then they come down into the mountains again and die there

of the white death."

The white death is an alchemistic symbol, but in our vision it is snow.

"The birds are the semen of the moon and they fly through the mountains of their father and guardian, up to the heights of heaven, where they receive the light of the sun and in that way become clear; they then again fall down into the mountains and there they die of the black death."

Another form of death, also an alchemistic symbol.

You see, the birds rise and fall in a peculiar movement which is not indicated in our vi-

sions yet, but the picture is nevertheless a close analogy to our situation.

Then on the left of the figure is the symbol of the sun and on the right the moon, again meaning the union of the female and the male, exactly that alchemistic process; and on the left the sunbirds are dying the white death, and on the right the moon-birds are dying the black death.

This idea has also been represented by a tree shedding its leaves, the leaves falling down right and left, and the process then beginning again.

A patient once drew a strange picture which I will show you because it is another parallel.

Down below is a vessel in which is a fire with bluish flames, and out of those flames a bright column grows, like the trunk of a tree, which branches out in a beautiful cascade of light, and then comes down into the fire which flares up again to meet it.

That is the circular process, the tree growing out of the fire, then shedding its leaves, which fall down and nourish the fire which starts again.

The same thing is represented in alchemy by a dragon or a griffin and a snake devouring each other.

It is a symbolic formula, which one also finds expressed in antique psychological philosophy by an interesting

Greek text: Tauros drakontos kai Taurou drakon pater, the bull is the serpent’s father and the serpent is the bull’s father-they are father to each other.

Or one can reverse the idea; the bull generates the serpent and the serpent generates the bull.

It is an eternal process which goes on in a cycle.

And that is obviously the process which takes place in the unconscious when there is no intervention from the conscious to interrupt it.

The birds would be forever flying up and falling down to earth again if man-the conscious-did not interfere.

The unconscious processes revolve in that mysterious cycle: they rise, they develop, they flourish, and then they decay, they die, and are swallowed up into chaos-and then they rise from chaos again.

One sees that movement in the dreams of insane people.

I have observed series of dreams which worked up sometimes to a great beauty, so that one thought something must be going to happen, but then it all decayed and fell back into chaos, until it starts again.

That is the regular way in which the unconscious is brought to consciousness.

In certain cases of analysis one sees it very clearly in the dreams of every night, how they rise and rise, and the patient can almost take it; but it is not taken by the conscious, so the thing fades into chaos, and it is as if

nothing had happened; and then it starts once more.

The pillar of life in She expresses the same idea, it passes rhythmically through a cleft of a mountain, quite low down in the belly of the earth, in a volcano; it is a very mystical miracle, expressing that strange condition which is like fire.

Rider Haggard describes it later in Wisdom’s Daughter, a very interesting bit.

It is the tree of life really, containing all beings, shrieking with the voices of all forms of life, animal and human, an amazing thing.

When "She" steps into it, she becomes almost immortal, but when she enters it a second time, she withers up and decays to dust in no time.

It is the same formula-like the animals eating each other, and the birds flying up and falling down. Heraclitus expressed it much earlier in another form.

He said that the soul becomes water, and then earth, and then it becomes water again; and after that, it becomes the fire of the empyrean, it is in the upper spaces with the gods.

He also said that when a man drinks too much wine the soul becomes humid and returns to earth again.

So he described the rhythm of the soul: it must always change, below and above.

It is a piece of the same philosophy, one might say.

Now on the woman’s head in the picture is an indication of the inexpressible fruit of the tree.

The eagle is a very particular bird in alchemy, he is usually on top of the whole thing, almost as if he were the inexpressible fruit; apparently the fruit was meant to be a winged being, which suggests the old Babylonian symbolism.

On Babylonian seal cylinders one finds representations of the tree of life, usually with two figures,

worshippers, one on either side; and out of the tree rises the symbol of the winged disk, a circle with a cross. Now curiously enough, that is a symbol of individuation, and individuation is the entelechia, the realization

of the pattern of the individual.

That is the inexpressible fruit of the tree. Individuation should come from that process.

But if the conscious does not interfere, the fruit never appears, the birds simply go on rising and falling again.

You see, this is a very psychological picture.

For instance, it is a well-known fact that in the course of an analysis, one goes through many strange stages, all sorts of birds fly up, one has all sorts of fantasies, but alas, in the end all the birds come down with a very sad disappointment, and one thinks, "Oh, it is nothing, it is mere fantasy"; everything is dead and one is at the beginning stage once more.

Then up grows the tree again, and the birds appear, and one thinks, "Ah, now!"-but it is the same thing all over again.

One is led astray by the fantasies and does not concentrate upon the inexpressible fruit of the tree.

In the next picture is a lion; he is practically never failing in these alchemistic books of the cinquecento, and he is usually connected with the growth of the tree.

I know a representation where the lion is on top of the tree, and sometimes he is either side, and in another stage he has his four paws cut off; the text says something about that.

Then in the following picture there is a further elaboration of the idea of the tree; this time it is a tower surrounded by a sort of wall, like the wall of a fortress.

Branches of leaves emerge from the top of the tower, and birds are flying into the air above them.

Down below on the left the lion is standing up against the wall, and then he appears on the right, where a

man with a sword has cut off his four paws.

The text says: "Whoever drinks the blood of the lion and behaves accordingly, and whoever with violence burns his father’s body into ashes by means of the glowing fire, and then pours the blessed water into the ashes, will produce from it an ointment that heals all sickness," etc.

Now comes the idea of the conscious intervention.

According to the alchemistic idea, the natural process would probably go on if man did not interfere.

But here man interferes, he cuts off the paws of the lion, he burns up the body of his father and pours the blessed water into the ashes, and that produces the ointment, the philosopher’s stone, what the early Christian church called the pharmakon athanasias-the medicine of immortality.

This is a very interesting text.

The lion obviously represents the will to power, which is identical with the royalty of man, in that man's will is a weapon which he superimposes upon nature.

That is the difference between man and animal.

The animal is obedient, pious, he obeys the laws of nature, but he can only obey the laws, only in so far is he powerful.

It is no power of his own, it is the power of nature that manifests through the animal.

But man has real power because, in his disobedience to nature, he has succeeded in wresting away, or in abstracting, a certain amount of energy from nature, and made of it his own will power.

And the danger of that lies in the fact that it was originally an animal that may still insinuate itself and run away with him; it is a sort of inflation, and because he has stolen something from the gods, he is therefore punished by them, as you know from the myth of Prometheus.

The possession of will power causes a certain hubris which carries man too far on the conscious line; he cuts the lion's paws and therefore becomes, not subject to the process of nature, but to that separate impulse which is in his will.

His will then carries him away, as one sees in our present cultural conditions.

The machines which we have invented, for instance, are now our masters.

Machines are running away with us, they are demons; they are like those huge old saurians that existed when man was a sort of lizard monkey and deadly afraid of their hooting and tooting.

By his will man has invented a mesozoic world again, monsters that crush thousands by their voice and their weight.

The enormous machines in factories, the enormous steamers and trains and automobiles, all that has become so overwhelming that man is the mere victim of it.

Look at the city of New York. Nobody can tell me that man feels like a king in New York.

He is just an ant on an ant heap and doesn't count at all, he is superfluous there, the ant heap is the thing that counts.

It is a town which should be inhabited by giants; then I would believe that those buildings belonged to them.

A big city is like a holocaust of humanity, as Zola expressed it.

Man has built his own funeral pyre and it is destroying him, and so our whole world is being destroyed.

It has taken the bread away from millions, and production is still going on like mad; that is really at the bottom of the actual crisis.

So what the proverb says becomes true: ”Das Menschen Wille ist sein Himmelreich, " Man’s will is his kingdom of heaven.

His will becomes his god, and it is a terrible god that runs away with him like a lion that eats its prey.

Therefore one should cut off the paws of the lion.

The idea of burning up the father’s body has a specific mystical connotation, but it is also psychological; it means the destruction of the things that have been.

The father’s body is the condition which prevailed before the actual condition, the condition before was the father of the condition now.

When we are in the dragon condition, the bull was our father, and it must be sacrificed in order that we may liberate ourselves.

That is, we have to sacrifice the past in order to illumine the future; we would be immovable, caught, if we could not sacrifice the past.

So in every important stage of history, in the actual moment, the destruction of the past became almost inevitable, spiritually and materially.

If we can make that change, if we can destroy the body of the father, if we can cut off the paws of the lion, we can produce the medicine of life eternal; that is, we have helped life to go on, we have severed

our lives from the past and so we can live again.

Now that is a piece of alchemistic philosophy.

I am very much obliged to Dr. Reichstein for calling my attention to this book, which I had forgotten about;

there are so many parallels that one often does not see the wood on account of the trees.

Of course, the lion in this fantasy does not play the same role, but it is apt symbolism here, for our patient is just reaching out into the next stage of transformation which is characterized in this book by the lion.

That is, she has the will to get out of her former humiliated condition, and so she rises; and when she is quite alone she meets the lion, thus becoming aware of her royal will power

which has led her up to that height.

In other words, she has lifted herself out of the participation mystique with the earth, and there she meets the lion.

She does not understand what really has happened, and she asks quite naively, "Why am I here?"-in that particular isolation-and he says, "Because you have chosen the way."

She continues:

Then a bird came to me and I said to the bird: "Why am I here in the eternal snows? I desire warmth." The bird answered: "Follow me." I did so and the bird took me to the sphinx in the desert.

She no longer follows the lion, she now chooses the bird, an entirely different symbol, and in this case it has a very specific meaning.

When the hero gets into a very tight corner and does not know where to turn for help, a bird comes and tells him what he has to do.

That is intuition; he gets a hunch, a way out suddenly dawns upon him.

So the bird is here an intuition of a new possibility, something of which she would not have thought.

As a bird alights from nowhere, so a thought alights in her head and brings a new possibility.

The bird now takes her away from that place and entirely away from the lion, and she follows on the path of

adventure; she gives up her wilful choice and follows a new intimation. Carl Jung, Visions Seminar, Page 489-504

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=AG5T7SAC2F2HEXTCTHG7&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=9c813dd9-1e52-434c-9268-858aa82

What if the depths, due to the assault, now change themselves into death? (2021-10-17 04:24)

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"Take pains to waken the dead. Dig deep mines and throw in sacrificial gifts, so that they reach the dead. Reflect in good heart upon evil, this is the way to the ascent. But before the ascent, everything is night and Hell."
— C. G. Jung, The Red Book, Page 244.

[1]Red Book

What if the depths, due to the assault, now change themselves into death?

But the depths indeed have changed themselves into death; therefore when they awoke they inflicted a thousand-fold death. ’

We cannot slay death, as we have already taken all life from it.

If we still want to overcome death, then we must enliven it.

Therefore on your journey be sure to take golden cups full of the sweet drink of life, red wine, and give it to dead matter, so that it can
win life back.

The dead matter will change into black serpents.

Do not be frightened, the serpents will immediately put out the sun of your days, and a night with wonderful will-a’ -the-wisps will come over you.

Take pains to waken the dead.

Dig deep mines and throw in sacrificial gifts, so that they reach the dead.

Reflect in good heart upon evil, this is the way to the ascent.

But before the ascent, everything is night and Hell. Carl Jung, The Red Book, Page 244

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/B08997K82Z/ref=sr_1_2?crid=1PGYZOA5ZAHZK&dchild=1&ke

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16 November 1932 Visions Seminar Lecture II (2021-10-17 08:11)

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[1]Visions Seminar

16 November 1932 Visions Seminar Lecture II

Here is a question from Mr. Allemann: "Is not the act by which the patient gave her eye to the earth mother a specifically feminine way of becoming conscious of the other sex in oneself? Her seed (the eye) is taken into the womb of the Goddess and something will grow out of it. Is not the male counterpart the taking in and patient ripening of a seed a

God has planted into man? (Silesius: !ch will Maria sein und Gott aus mir gebaren. Eckhart: Gott kann nur in der Seele geboren werden.)"

That is perfectly true, it is the specific difference; the corresponding experience of a man is always the conception, receiving the seed as if he were a woman, but his brain is his womb.

With a woman it is very different; she gives her eye as the seed and the goddess takes it.

Mrs. Baynes: We drew the parallel between the two male gods who had to give their eye in a different way.

Dr. Jung: Yes, Osiris lost one eye because the evil aspect of Set blinded him, there it is the idea of conception too.

And Wotan sacrificing one eye to Mimir would be the exact parallel to this.

It is peculiar and I cannot explain it.

It looks as if that symbolism had not been invented by men, that is the funny thing.

Here I can only contribute a statement made by Tacitus that the Germanic women were all very wise and gifted with second sight, so it is possible that in very ancient times, perhaps in the time of a matriarchy, women had a greater influence on the formation

of the myths.

Later on in history one sees that the Germanic women definitely influenced the fairy tales, which are really old myths; all the famous German fairy tales were made by women, they are full of feminine symbolism.

It is possible that Grimm’s fairy tales were once great mythical epics, but it is also quite possible that it was just the other way round, that those fairy tales existed first. In primitive folklore, for instance, the little fairy stories of the hawk, or the tortoise, or the snake, are very much like Grimm’s fairy tales, but with the difference that one

doesn’t see in them the admixture of the great epic.

They are just what they are, whereas in Grimm one feels the mythological images behind; there can be no doubt that they are degenerate or diminutive forms of

the great mythological epics.

So I think that in those very remote times, feminine psychology played a great role, and it is quite possible that the Wotan myth is a remnant of the original feminine imagination, which was then transformed by poets, men who had heard such stories from their mothers.

Mrs. Sawyer: Are there not several words in German where the gender is just the opposite in other languages? Is not the sun feminine?

Dr.Jung: Yes, and the moon is masculine, while in French, for instance, the sun is masculine and the moon is feminine, le soleil and la lune.

That might be such an influence too,

I don't know. Six hundred years ago the moon was also feminine in Middle High German: diu Mane, not der Mand.

We will now go on with our visions.

The situation at the end of the first volume was that our patient sacrificed her eye to the earth mother.

Then she entered the circles, she accepted the child, and she said to the child, now grow as the tree groweth.

This is a magic wish.

She bestows the power of growth, she delegates her own libido or mana to the child; so

she renounces her own growth in favor of the child.

In other words, she invests her own libido in the path of the left hand, in the impersonal

way.

Now it is a curious fact that this second volume is called The Twelve Circles, from which we may conclude that she is now really within the circle, that she has entered upon the path of the left hand and is developing on that inner side.

In the first volume we were outside the mandala, and now we are apparently within.

What would be the difference between the two ways?

Dr. Bertine: In the first way the visions appear almost like movies on the

screen without a clear sense of her own contact with it, and now she senses this as having to do with her own soul.

Dr. Jung: Exactly. The first volume consists chiefly of pictures projected into space or onto the wall, and she is more or less out of them.

They have a certain life, they live and move, but they are projected, removed.

She has her reserved position quite to herself, she is outside it.

She is just as much in the picture as one is at a movie, one may laugh or be angry or

weep but one is not really in the picture.

Whilst within the mandala one is caught.

Just as ghosts and devils are prevented from entering the magic circle, so the sorcerer is caught within it; he is protected by the magic circle, yet he is also caught in it.

Outside the mandala one is under no particular obligations, one can move about; this woman can look at these things without being forced to accept them, and there is

always the possibility of her running away.

You have seen how again and again she has tried to get away, and again and again she has been forced back.

She had to go through a number of rites that brought her nearly to the center; there were blood sacrifices, drinking the blood, and bathing in blood, or in the water, a long series of preparatory rites in order to enter the mandala.

And at the end she enters and she accepts the child, she bestows life upon it, she gives that child confidence to live, renouncing her own growth in favor of the child’s growth.

She seems to be now caught in the circle, and in that case everything from now on should happen within the magic circle; that is, one may expect an inescapable

situation, things then become unavoidable, whatever they are.

Naturally that would work itself out in her personal life too; it means that she would have to accept a certain situation in life.

It is absolutely indifferent what it is, for anything in real life can become an unavoidable

fact.

You can accept the position in a more or less provisional way, promising yourself to get out of it when things become too hot; or you can accept it for good and forever, and then you feel that you have embarked upon an unknown sea, you are in for it, and that makes all the difference in the world.

You know there are many people who always live life provisionally.

They say: "Provided that things conform to my conditions, I will live." If not, they commit suicide or something else.

They never embark upon a situation as if it were absolutely definite and never to be altered.

Of course there is nothing in the world that will not change; life is not a standstill, if you live it, it will change.

But you have to accept such situations as if with the definite certainty that they will not

change.

If a thing is really not changeable, you still have to adapt to it, you cannot escape it.

So you cannot escape the development within the mandala.

If you try to get out of it you are immediately the prey of the evil ghosts outside; they will tear you to bits, it will be a catastrophe if you evade that chosen fate.

It would add nothing at all if you knew the particular fate of our patient, it would even be wrong for you to know her personal life, for if I told you she had to accept such and such a situation, you would say: "Ah, that is the thing one has to accept!" -which would be a great mistake because each person has something quite specific to accept.

But since we are always in doubt-and we like to be in doubt because we like to live the provisional life-we are always eager to find an example.

If someone has a conspicuous fate, if he is healthy and successful, we think that is what we ought to accept.

But that is a mistake and it is most misleading.

You can be sure he had to accept exactly as much as you, but not the same thing.

It is probably quite different.

Just what you want to escape is the thing which you have to accept.

Now the first vision has a title, as have all the subsequent visions as far as I have made out.

Formerly they had none, but now each vision is a little story with a title, and that has a definite meaning.

What does it indicate?

Mrs. Fierz: It tells what the story is about.

Dr. Jung: Yes, it gives either the whole meaning or an important aspect of it.

And when the title is all-embracing, it is like a definite round frame, as the circle is also a frame.

This story is called: "The Valley of Factories"[plate 33].

It begins: "Again I approached the precipice and looked down into the valley of factories."

That she is approaching the precipice once more means that she is returning.

This is a formula that one also encounters in a famous German poem.

Mrs. Sigg knows it, she is the specialist in that field.

Mrs. Sawyer: She is coming to the unconscious again.

Dr. Jung: Yes, where the world is at an end; where the unconscious begins.

You see, when she reached the inner circle in that last vision, it was rather definite, she might have had the idea that things had come to an end.

But then she found that she had not reached the end, and therefore she says: "Again I approached the precipice."

What is the parallel in Faust?

Mrs. Adler: "!hr naht euch wieder schwanhende Gestalten"?

Dr. Jung: Yes, that is in the dedication.

Goethe worked at Faust all his life, and this poem was written when he was approaching the problem of the second part of life, so it is about the unconscious.

The opening words of the translation are:

Once more ye come, ye wavering forms that passed In earlier days before my troubled sight.

Shall I endeavor now to hold you fast?

In that illusion do I still delight?

Out of a misty shadowy domain Ye crowd about me! Good!

Then take full sway, For as in youth my heart is stirred again

By magic breath that round you seems to play.

You see it is the same idea. And what is the meaning of the valley of factories?

Mrs. Sawyer: It seems to be a place of production.

Mrs. Fierz: It looks like manipura, the fire center.

Dr: Jung: Yes, there are boilers and funnels and smoke.

It also reminds one of the volcano.

Mrs. Sawyer: But it is now man-made.

Dr: Jung: Exactly, one could call it an artificial volcano.

Mrs. Fierz: There is some control over it.

Dr: Jung: Yes, it is now harnessed, the elementary powers of the fire and seething waters, or the process of creation, are caught and shaped by the hand of man.

The valley of factories is the human transformation of volcanic powers, of manipura.

So the gap between the first volume and the second would be that gap between manipura and anahata; this woman is probably standing upon the diaphragm looking down into the belly-manipura.

But manipura is changed. By what act was it checked and caught and chained?

Miss Hannah: Entering the circle, and giving her eye, accepting the impersonal life.

Dr: Jung: Yes, bestowing her life upon the child, giving up her own personal life.

Manipura is an entirely selfish center, where one says: "I have such and such an emotion, !hate and I love and I am angry"; where one is torn to bits, where one is oneself a flaming, explosive furnace.

But if you can use all that fire, you have chained it; that is the sacrificial act.

Also, by entering the circle, you become human, you are not the wild and raging animal that you were in manipura.

So she has now arrived at a higher point of view, we may assume that she is somewhere in anahata.

And what is the characteristic feature of anahata in comparison with manipura?

Mr. Allemann: It is the first center of consciousness and of feeling.

Dr: Jung: The first center of objective consciousness, where you can see that you are under an emotion.

People who are just moody or grouchy are in manipura, but those who say: "Don't talk to me, I am grouchy today," are in anahata; that is just the difference.

In the one case manipura unchained bursts forth, spreading over everything; in the other case, circling round manipura, the human being looks down saying: "That

fellow is in a very bad mood."

He can inform people politely: "I am spitting fire, don't approach."

Now that is a superior being.

This is symbolized in the chakras by the fact that you can see the Purusha, that is the

characteristic feature of the three upper chakras; while in the lower three you are nothing but ego in the clutch of elementary powers.

Above the diaphragm you become aware of the Purusha, the Theos Anthropos, the

god-man, Adam Cadmon.

When Christ said he was the son of man, that meant really the son of the god-man.

Certain sects believed in the Theos Anthropos, the man-god, or the god in man.

It is most interesting that Christ, who was called Theou hyios, the son of god, called himself the son of man; it is exactly the idea of the Purusha; if there is any doubt as to

the possible Indian influence on Christianity, the proof of the influence might be just there-that Christ designated himself as the son of the Purusha.

Now she continues: "I saw in the sky the figure of a being surrounded by a great light." What about this?

Mrs. Sawyer: It must be the Purusha, and that would be the white light of consciousness.

Dr. Jung: Yes, detached consciousness.

Now you see why I put so much stress upon the knowledge of the chakra system; it gives us a chance to get these things into order.

Dr. Reichstein: Was not the child also a kind of Purusha?

Dr. Jung: Yes, in the child form, covered up by elementary powers.

It is the first green shoot in the center of muladhara.

The child is the beginning, and it is first in the form of a seed or an egg; then in the water, in svadhisthana, it grows; in the fire it develops; and out of the fire-or the smoke-of manipura, rises the subtle body, the Purusha.

That is also very alchemistic symbolism. "In his upraised arms he held a flaming bow."

What about that?

Mr. Dell: It suggests Apollo shooting arrows of fire that reach the goal; taking aim would be directed consciousness.

Dr. Jung: That is very good, that is true.

The head of the figure is surrounded by light, so it could be a sun symbol, like Apollo with his far reaching arrows.

And that would be a perfectly good symbolic explanation of the fact that he carries a bow.

But we must think of the Hindu psychology and mythology too; it looks very much like one of the Indian gods, who carry weapons and implements of all sorts, it is even like a

Shiva.

I have an androgynous figure of the dancing Shiva carrying the bow of Kama, the god of love; he also is equipped with the bow like Eros, the Amor.

Mr. Dell thinks that the bow and arrow indicate reaching a goal, and that would naturally be ajna, or sahasrara, the highest center, the thousand-petalled Lotus.

Were you thinking of the upper centers as the goal?

Mr. Dell: No, I was not thinking so far. I thought more generally, that it might be psychic thoughts that reach far and have effect without touching anything-an immaterial effect.

Dr. Jung: But if particular emphasis is laid upon the bow as a weapon as Apollo uses his bow-what would be its object?

Mrs. Fierz: To hit other people. To me it looks like a symbol of relatedness, like the bow of Eros.

Dr. Jung: I bet the people who are hit by those arrows don’t feel particularly related!

Dr. Bertine: It is his way of overcoming darkness.

Dr. Jung: Yes, shooting a ray of light into the darkness.

Miss Hannah: One has a feeling that all these Indian gods and goddesses are armed against one another, even in the chakras.

Dr. Jung: That is an idea too. Let us assume that it is so.

Then this figure of the Purusha would be armed against what?

Miss Hannah: Against the female.

Dr. Jung: To protect himself against the influence of the female, meaning herself?

Well, we shall see how the vision continues.

There is another aspect. "Stars fell from his head."

That shows his cosmic quality, that he is really a cosmic figure, and of course the Purusha has that cosmic aspect.

The typical Indian formula about the Purusha is: "Smaller than small he dwells in the human heart, the size of a thumb.

Yet greater than great he covers the earth all over two hand-breadths high. "

He covers everything, a sort of layer all over the world like an inundation. "His

lower body was a snake which reached down into the seething earth."

Mrs. Baynes: I think that is a terribly mixed figure, because the top part, the Logos, should not be joined to the lower part; the snake should not be there.

Dr. Jung: But it is.

Mrs. Baynes: That is why I say there is something wrong.

Dr. Jung: Things are bound to be always a little wrong, they are not clearly distilled yet. It is a monstrous being, human above, and below is a snake reaching into the uttermost depths.

If you express that in the terms of the chakras what would it be?

Mr. Allemann: The yoga tree.

Dr. Jung: Yes, the child has grown into a peculiar tree which is human above and snake below who will surely poison you.

That is the manipura condition; when you have that point of view, you are inside of the monster.

But when you come through the diaphragm you are outside of the monster, and then

you can see that what really held you was that divine being, which appeared to you, when looked at from the inside, as a big snake.

That is the reason why this being is monstrous.

Now, do you know a parallel to that symbol, man or sun above, and black serpent below?

Mrs. Baynes: There is such a figure in Gnostic symbolism.

Dr. Jung: Yes, it is the Gnostic symbol Abraxas, a made-up name meaning three hundred and sixty-five; the number value of the letters amounts to the sum of three hundred and sixty-five, the number of days in a year, and the Gnostics used it as the name of their supreme deity.

He was a time god.

The philosophy of Bergson, la duree creatrice, is an expression of the same idea, that time and creative power are absolutely identical.

That thought was not invented by Bergson; he calls his philosophy an intuitive philosophy, but his intuition was a sort of cryptomnesia, he took it over from Proclus,9the Neoplatonist, who said: "Where there is time, there is creation." Time and creation are the same.

Dr. Bertine: Do you think the fact that this snake figure is male has something to do with the woman's psychology over against the female Kundalini?

Dr. Jung: How do you know that this snake is male?

Dr. Bertine: It is a man.

Dr. Jung: It is a man above, but we don't know the sex of that serpent below-it might be an androgynous god.

You see the gods are beyond these petty problems, we don't know what the sex difference may be in eternity.

Abraxas was the creation of the Gnosis, a widespread philosophic movement which began before the Christian era and continued in the early centuries afterwards; it was the most serious competitor of Christianity, and it was only by the most desperate efforts of the church that it was finally extinguished. Certain elements were infused into

Christianity.

In the Epistles of St. Paul, who was a Gnostic to begin with, there are a number of traces of that, in the idea of the thronoi kai archai, the principalities and powers, for example. Thronoi means thrones, of course, but here it means more ruling ideas, and archai means principles.

The archai were understood as beings something like the aiontes.

The plural of aion which means an eternally living principle.

Near the altar of a Mithraic grotto was usually found a statue of the Deus Ieontocephalus, the god with a lion's head encoiled by a snake.

He was called Aion, and he was the equivalent of the Zervan Akariina, which comes

from the old Persian Zarathustran religion, and means, literally, the immeasurably

long duration.

The archaiwere also called archontes, meaning the ruling ones, and they, like the aiontes, were sort of metaphysical principles, more or less personified, and a good deal like what we would call archetypes, or the Hindu samskaras.

Now the idea of Abraxas would be the sum total of all these samskara powers of the archetypal world.

Just as this archetypal world of the collective unconscious is exceedingly paradoxical, always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure.

It is a monster because it is the life of vegetation in the course of one year, the spring and the autumn, the summer and the winter, the yea and nay of nature.

So Abraxas is really identical with the Demiurgos, the world creator. And as such he is surely also identical with the Purusha, or with Shiva, because Shiva is Purusha in the end, and Shiva is the creator.

The figure which our patient describes here would therefore be an intuition of the divine principle that is black serpent below and light above, human and divine, the first experience of the divine being when one reaches beyond the diaphragm.

The phrenic mind has gods too (phren is the root of the Greek word meaning mind), but the Greek gods have human forms.

In Homeric times, when the whole mentality was phrenic or emotional, the gods were exceedingly human and beautiful, they had very positive qualities.

Then towards the beginning of our era those old gods began to peter out, they just decayed, they became weak and ridiculous, and then a notion came up like that Abraxas, which one could say was an artificial philosophic creation.

The philosophic school of Alexandria is probably the cradle of the Abraxas idea.

The first attempt of that kind which we know about, earlier than Abraxas, is Serapis.

That is a complicated story but it is well worthwhile to study how Serapis was produced; it was an entirely artificial product of the philosophic and religious mind.

The gods then lost their original character of manifestation.

You see, the old gods just revealed themselves, they simply stepped into human society as finished beautiful figures, they were not invented, they appeared, they were conceived as sort of visions; whereas these gods, the Greek Serapis of Alexandria as well as Abraxas, show clearly that they were made by man.

The very name Abraxas shows it; how three hundred and sixty-five could be a god is almost unimaginable to us, but it is not incomprehensible to a passionately philosophical mind that takes its ideas as manifestations of the gods.

Ideas then took on the divine quality, while before they were mere human thoughts, embodied in the beautiful gods that lived happy and marvellous lives on Olympus.

But when Greek philosophy got underway, those gods began to pale, they vanished like the stars when the sun rises, and the next form of the god was a human invention.

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Mr. Allemann: Does not Mithra show the real crossing even better than

Abraxas through the killing of the bull?

Dr. Jung: It shows the dynamics; and the Christian sacrifice of the lamb

shows that too. The twofold aspect of the deity is to a certain extent

evident in the Mithraic story also, because one often gets the idea that

Mithra was the bull as well-as he really was.

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Just as this archetypal world of the collective unconscious is exceedingly paradoxical,

always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure.

The Theos Anthropos is also such a philosophic idea.

One could say it was not Greek at all, but the Greeks in Egypt produced him.

In the course of that transformation of the Greek mind, they lost the original

form of the god as a finished being outside of them, like a man not living in a town perchance but on top of Mt. Olympus.

It was at that time that the Christian god appeared, but he did not express an intellectual or philosophic idea exactly, he expressed the idea of love, which is a feeling.

Christ was just the counterpart of the philosophic gods.

When he said that God was love, he was attributing the divine quality to a feeling

condition, whilst the Gnostics and parallel cults, the Stoics and the Neoplatonists,

for example, worshipped philosophical concepts.

Plotinus and other Neoplatonists thought that god was fire, or light, or creation

and time, which was all philosophic or intellectual and had nothing to do with feeling.

Christianity emphasized feeling, and the feeling principle won out; the Christians persecuted the intellectual interpretation of the deity till those concepts were practically extinguished.

For instance, Paul was in some respects more intellectual than the church of Peter, the

Gnostic influence is particularly obvious in the Evangels of St. John and St. Paul; yet it was the church of Peter that more or less destroyed the Gnostic streak in Christianity.

Now this Abraxas idea shows exactly that condition which prevailed at the beginning of our era, the transition from the phrenic mental condition to the anahata condition, the

crossing over the boundary line of the diaphragm

Mr. Allemann: Then Mithra is the number three hundred and sixty-five?

Dr. Jung: Well, inasmuch as Mithra was a time god too.

The cult of Mithra appeared in Rome at about the same time and became simply

another Gnostic cult, so an important part of Mithraism consisted of the philosophical teaching; it succumbed to the Gnostic influence very much more than Christianity.

In those days Christ ranked with Bacchus -or Dionysus-and with other Gnostic gods, he was on a par with Abraxas or Mithra.

Mr. Baumann: In the former visions we sometimes met this being, half god, half animal, and I think there is a difference between the archetypal conception of it, and the philosophical or poetical conception.

Dr. Jung: Well, the first apparition of this thing was the perception of a deity, but in the antique way.

The patient encountered the god as a finished Pan-like being, an elementary demon of the woods; while here it is a philosophical concept.

Mrs. Sawyer: But the figure buried underneath the sphinx was half human and half monster.

Dr. Jung: That was the same figure, but it was also in the antique phase, it was seen from afar and had not yet the philosophical quality.

She made a picture of this god later, which she likened to the figure of Abraxas.

Abraxas is usually depicted as a god with a cock's head, holding in one hand a shield or a whip, and in the other a sword; he also is armed but not with a bow, that is the patient's own invention.

Then his legs are two black snakes, the feet are snakes' heads that are raised up on

the sides, and usually he has an extra arm.

The cock's head means that it is the sun bird, the bird that announces the rising of the sun.

That god symbolized the rising sun above, and the black serpent, the darkness, underneath.

Mr. Baumann: You have sometimes mentioned two figures in the Upanishads, one eating the fruit of the tree and the other looking down.

Dr. Jung: That is the same aspect but within the personal sphere.

Man is like that, he eats the sweet fruit of the earth, and on the other side he is more or less conscious and looks down upon it.

He can be quite identical with the one, and then he is merely the eating of the fruit, or the fruit that is eaten.

Then he is in the condition below the diaphragm which is characterized by absolute fascination with objects; he is the food, he is the eating, and the drinking of the wine or the wine itself.

That wine is a god explains why the gods have human form!

It is because the human being is absolutely drawn out of himself, he does not exist,

he is merely the process below the diaphragm.

That is phrenic mentality. Above the diaphragm he can say, this is nothing but wine, this is no god; there he feels his own function and so he is divine.

The deity has disappeared but it reappears in that miracle of consciousness, and so the

god becomes a philosophic idea.

The mana quality, which was at first in the objects of man's desires, has now migrated over into the ideas that helped him or that forced him to be conscious of having such and such a mood.

Mr. Dell: In Homer there are both phrenes and the psyche. When the hero is killed, the phrenes leave him by the mouth or above, but that which goes to the lower regions is the psyche. I could never understand that.

Dr. Jung: It is exactly the same in Chinese philosophy, where the shen, which is the animus or mind, corresponds to the Greek phren, and the kuei is the female.

Shen is the masculine soul, the heavenly soul that goes up to the gods; but the kuei soul is female, it sinks down to the darkness and becomes chthonic; it is the ghost, the spook, that is left on the earth when a man dies.

You see, the Chinese understand the human being as consisting of two parts, like this symbol.

The lower abdominal spirit is the kuei soul, or the anima, and that corresponds to the psyche.

The ghostly element is indicated in the Greek word psycheis, which means cold and humid; it is etymologically related to psyche, of course.

Mr. Dell: It means the image of the man which forms his personality, it is that principle which is in his appearance. But it must be fed blood.

Dr. Jung: In Homer the psyche kai eidolon must be fed with blood before it can speak again.

So they assume that Hades, the home of those cold shivering souls, is dark and cool, a shadowy place, a Yin place.

The Negroes I have observed also think that; Ayik is their name for this cold spirit of the night, they say he is a breath of cold wind and that he is evil.

When you are going through the woods or over the prairies, he suddenly comes against you, and you feel cold and shiver; that is the psyche, the ghost of the night, the spook that comes like a cold breath.

It is an interesting fact that in a spiritualistic seance one actually does feel that puff of cold wind before the materialization takes place.

So these ideas come from the fact that since times immemorial, humanity has had the

same spiritualistic experiences.

Such phenomena are age-old and are based on definite experiences; that cold air is a fact, it is not mere imagination.

When I was a student, I investigated these matters to a certain extent, and I felt that puff of cold air myself.

Also a strange smell of ozone is peculiar to those phenomena, which comes from the scientifically established fact that the air is tremendously ionized; the amount

can even be measured.

Now this separation of the two souls is like the Abraxas figure; it is the same statement, namely, that we consist of both the bodily and the mental factors.

The mental factor is lifted up above the diaphragm, and the other is below; as if our higher part were going up to heaven, and the other part going down into the earth where it decays after a while.

The kuei soul, according to Eastern and Greek ideas, is not immortal, it may hover over a grave for a couple of centuries, but most certainly it will slowly decay; it loses its form and vanishes as the shen is disappearing into the light of the heavens.

Now our patient continues: "When I beheld this, the little flame from my breast rushed forth and sought to merge with this figure." What has happened here?

Dr: Reichstein: Is it the unio mystica?

Dr: Jung: A sort of unio mystica, but described in psychological terms, what would it be?

Dr: Reichstein: Her ego self united with the universal Self.

Dr: Jung: Well, it makes an attempt.

Her ego self shows a vivid desire a flame always means vivid desire-to merge into the Purusha, and to what would that lead?

Dr: Reichstein: To death.

Dr: Jung: Try to express it psychologically.

Mr: Allemann: To nirvana, where Atman and Paramatman unite.

Dr: Jung: That would be complete unconsciousness, but it would not lead to that, practically, because this figure is not yet Ishvara, it is not the supreme Paramatman, it is a manifestation of a lower order.

So psychologically what would happen?

Mrs. Adler: An inflation.

Dr: Jung: Yes, she would identify with that divine figure, she would try to express herself through it, and she would become a monster, divine above and a beast underneath.

Well, she would in fact be very much

what she has always been, only a little worse.

For you can be a perfectly nice creature as long as you don’t know it, but as soon as you know it you become awful.

You see, consciousness adds such a light, or relief, to the picture, that your bad or good qualities begin to show in a most exaggerated way, and all the more because directly the play of opposites begins, the two cannot be held together.

Your consciousness becomes so clear that it sees the difference, and then you can hardly speak any longer because when you say white, you say black in the same breath, and that won’t do, you must be able to make a difference.

But then you say: "Now this is white, it must be white," you become emphatic, you insist.

You create ideals and principles: it cannot be black, white is white, it is a sin to call it black, it is blasphemy!

There is fighting and confusion all round, because nothing is quite white, there is a black spot at least.

So things become much worse when you are conscious of the actual condition.

If you are unconscious of it, white is black and black is white, one doesn't know exactly; don't look too closely and it will be all right.

That is how the primitive man manages throughout life, he is able to exist with that attitude: don't look too closely.

But if you are conscious, you simply cannot do that any longer, and then naturally you get into a most frightful turmoil.

So if our patient should succeed in merging with that vision, she would become Abraxas, she would become a seven-days wonder, woman above, serpent below, a monstrous thing.

Then the light would not be light, nor the snake properly a snake.

There would be terrible confusion.

If anybody reaches this state, it is usually something like madness.

For when the pairs of opposites are too close together, people lose their orientation

and don't know whether they are not upside down; they suffer from a complete loss of values and have no idea what is the matter with them.

And mind you, such a vision does not need to be very clear or obvious; even when you get into the Abraxas form you feel it only in the effects, the effects in yourself as well as the effects on other people.

Now something else follows: "The figure disappeared and the flame fell to the earth and ran along the streets-a thin thread of fire."

You see she must have succeeded in a certain way, because she extinguishes the vision of the Purusha.

Now what does the flame running along the street mean?

Remark: The deflation.

Dr. Jung: Well, libido is running out. It is not exactly a deflation, but it is what you would like to prevent-the flame is running out of the magic circle.

The mandala should hold the thing together so that no fire escapes, but when the vision collapses, the fire runs out into the streets collectivity.

Then you are back in the former state, and the flame bursts out where you don't want it, outside the magic circle, and then you merge with collectivity and fall down into manipura.

That is the effect if the flames are outside so that they really touch objects-you are no longer in yourself.

She continues: Then I saw below me many little creatures like ants stamping out the thin thread of fire. Once again I turned away from the precipice. I sat alone and waited.

Now what would be the end?-leaving out the ants for a moment.

The vision stops there. What has happened?

Mrs. Fierz: She has made a regression.

Dr. Jung: Yes, she made an attempt at anahata and failed. But what about the ants? Where did those very little creatures come from suddenly?

Mr. Dell: Ants are a fiery element themselves according to the legend; formic acid is hot and biting.

Dr. Jung: That would be an antidote, similia similibus.

But these millions of very small creatures have a special meaning.

Mrs. Baynes: Would it not be a cabiri form?

Dr. Jung: Well, something like that.

You know the vision is very great, that is a universal god, and the ant is exceedingly small but there are many of them; so it is the one big one against the many small ones.

The devil is the lord over all such small creatures, like fleas and rats and vermin of every description; so it means that when the god is not one, he is all over the place.

Moreover, the ant is an insect and has only a sympathetic system; so dropping into manipura means that one falls under the law of the sympathetic system, and that takes care of the situation.

It will put out the fire.

It might even put it out by dropping it into the water, svadhisthana.

Now the most wicked ant in Africa is a small red ant whose bite burns like fire, and the Negroes call it madJi yamoto, which means water of fire.

When red ants run over you, it is like burning fiery water running over you.

There you have this image.

So the whole thing can turn suddenly into water, and the fire will be put out by dropping still deeper down in the chakra system, by getting into svadhisthana. Carl Jung, Visions Seminar, Page 798-813

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=5STMKP6H6ZJ3YKDBWGDR&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=ceea3009-831a-4fba-bf3c-99c8160

All the same, every science is a function of the psyche, and all knowledge is rooted in it. (2021-10-18 04:01)

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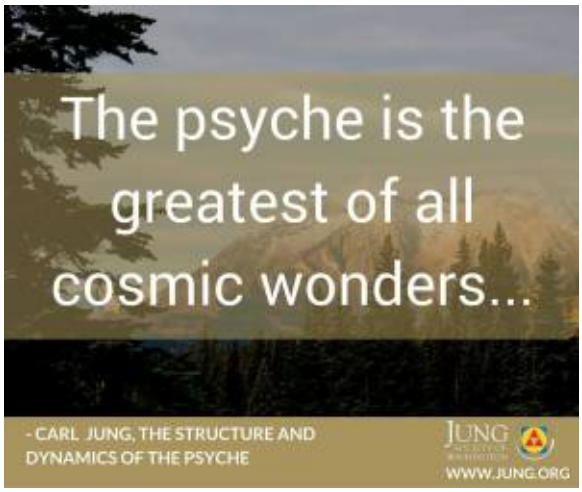

The attempts that have been made, during the last three hundred years, to grasp the psyche are all part and parcel of that tremendous expansion of knowledge which has brought the universe nearer to us in a way that staggers the imagination.

The thousand fold magnifications made possible by the electron microscope vie with the five hundred million light-year distances
which the telescope travels.

Psychology is still a long way from a development similar to that which the other natural sciences have undergone; also, as we have seen, it has been much less able to shake off the trammels of philosophy.

All the same, every science is a function of the psyche, and all knowledge is rooted in it.

The psyche is the greatest of all cosmic wonders and the sine qua non of the world as an object.

It is in the highest degree odd that Western man, with but very few—and ever fewer exceptions, apparently pays so little regard to this fact.

Swamped by the knowledge of external objects, the subject of all knowledge has been temporarily eclipsed to the point of seeming nonexistence. Carl Jung, CW 8, Para 357

Children’s Dreams Seminar ; On the Method of Dream Interpretation Lecture I **(2021-10-18 04:08)**

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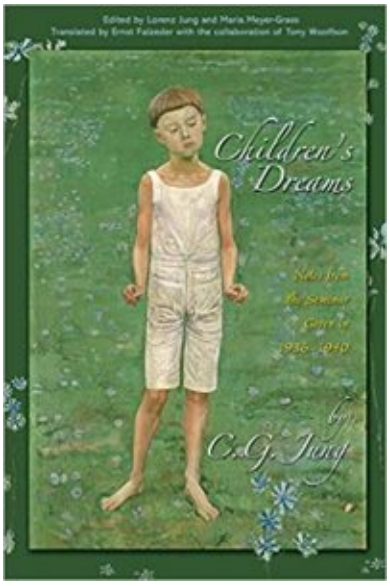

[1]Children’s Dreams Seminars

On the Method of Dream Interpretation

Professor Jung: In this seminar we will deal primarily with the dreams of children. In addition, some books about the significance of dreams will be discussed.

All of the dreams with which we will concern ourselves have been contributed by the participants.

In most cases they were remembered by adults from their childhood, and were not obtained from the children themselves.

This poses a difficulty as, in the case of remembered dreams, we can no longer ask the children themselves but have to resort to other means in order to enrich the dream material and to understand the dream.

But we are also in a difficult situation when we record dreams from children directly.

We must always reckon with the possibility that the child does not supply any information at all or, for instance, does not have associations because of being frightened by the dream.

Furthermore, it lies in the nature of the earliest dreams of childhood that one usually does not get related associations: they are a manifestation of a part of the unconscious, standing alien in time.

These early dreams in particular are of the utmost importance because they are dreamed out of the depth of the personality and, therefore, frequently represent an anticipation of the later destiny.

Subsequent dreams of children become more and more unimportant, except when the dreamer is destined for a special fate.

During puberty and until the twentieth year, dreams become more important again, then they lose importance, and finally they carry more and more weight again after the thirty-fifth year.

This does not apply to all persons, but to the majority of cases.

I would like to ask you to search your own memory if you can still remember the first dream of your life.

Many remember dreams from their fourth year, others even from the third year.

Maybe you could also ask your acquaintances and friends if they remember their first dreams.

You should then also note what you know about the later lives of the dreamers, and also what you know about their families—if you know them—and whether you happened to notice any peculiarities among these.

Before starting our discussion of the individual dreams, I would like to make a few remarks on the method of dream interpretation.

As you know, the dream is a natural phenomenon. It does not spring from a special in-

tention.

One cannot explain it with a psychology taken from consciousness.

We are dealing with a particular way of functioning independent of the human ego's will and wishes, intention or aim.

It is an unintentional occurrence, just like everything occurring in nature.

So we also cannot assume that the sky gets clouded only to annoy us; it simply is as it is.

The difficulty is, however, to get a handle on that natural occurrence.

It seems best to be as unprejudiced as possible when we let things influence us.

Yet anything we have to say about the event is still our interpretation.

We are in the same situation as any natural scientist, who also deals with phenomena that do not reveal their meaning and conformity with a natural law.

Any meaning given to what happens comes from us.

We are facing the difficult task of translating natural processes into psychical language.

To this end we have to use auxiliary and approximate terms for want of others, and make hypotheses.

. . . But there always remains the doubt whether we have truly succeeded in giving a picture of what happens.

One could, of course, argue that all of this has no meaning at all.

If anything is subjective anyway, then one could as well say that nature does not conform to laws, that there is chaos.

It is, however, a question of temperament whether to assume a meaning, even if one may not understand it yet, or to prefer saying: "All of this has no meaning anyway."

But one can also be of the opinion that, although each interpretation may always

be a human assumption about what is happening, one can still try to find out the truth about it.

Yet we can never be sure to achieve that aim.

This uncertainty can partly be overcome, however, by inserting a meaning into other equations and then checking whether the results of these equations are in accordance with that meaning.

We can thus make an assumption about the meaning of one dream, and then see whether this attribution of a meaning also explains another one, that is, if it is of more general significance.

We can also make control tests with the help of dream series.

I would actually prefer to deal with children's dreams in dream series because when we investigate dreams in series, we most often find confirmation or corrections of our original assumptions in the following dreams.

In dream series, the dreams are connected to one another in a meaningful way, as if they tried to give expression to a central content from ever-varying angles.

To touch this central core is to find the key to the explanation of the individual dreams. It is not always so easy, however, to delimit a dream series.

It is a kind of monologue taking place under the cover of consciousness.

This monologue is heard, so to speak, in the dream, and sinks down during the periods when we are awake.

But in a way the monologue never ends.

We are quite probably dreaming all the time, but consciousness makes so much noise that we no longer hear the dream when awake.

If we succeeded in making a complete list [of the unconscious processes], we could see that the whole describes a certain line.

It is a very difficult task when done thoroughly.

The way we explain dreams is primarily a causal one.

We are inclined to explain nature in such a way.

Here this method meets enormous difficulties, however, because we can explain in a strictly causal way only when the necessity of a correlation between cause and effect can be proven.

But this clear relation can be found, above all, in so-called inanimate nature.

Whenever phenomena can be isolated and subjected to experiments, when, in other words, uniform conditions can be established, strict attributions of cause and effect can be made.

In the case of biological phenomena, however, we are hardly able to ascertain a disposition that would lead, of necessity, to certain effects.

For here we are facing such complex material, such a diversity and complexity of condi-

tions, that no unequivocal causal connections can be maintained.

Here the term conditional is much more appropriate, that is, such and such conditions can lead to such and such effects.

It is an attempt to replace strict causality with an interwoven action of conditions, to extend the unequivocal connection between cause and effect with a connection open to many interpretations.

Thus causality as such is not abolished, but only adapted to the multilayered material of life.

We have to take into account that the psyche, like all biological phenomena, is of a goal-oriented, purposive nature.

This does not at all contradict the previously mentioned opinion that the dream is something unintentional.

There we laid stress on the fact that natural phenomena occur unconsciously, independent of consciousness.

This does not preclude the developing forms of the psyche from being determined by unconscious purposiveness.

We cannot but assume that the fundamental nature has always been there already, and that everything that occurs is only a purposive unfolding of this primal disposition.

Even things that seem to be completely unpurposive in the psychical or biological fields can be examined as to their possible purposiveness.

Ancient medicine, for instance, thought that fever is, in all circumstances, a symptom of illness to be fought against.

Modern medicine knows that it is a complicated and purposive defense phenomenon, and not the noxa that causes the illness. In working with dreams, too, we have always to keep in mind this aspect of inner purposiveness of what is happening.

In this sense, we may talk about the unconscious goal orientation of the dream process, in noting that these are not conscious goals, not intentions like those of consciousness, but purposive automatisms that, like cell reactions, cannot be other than purposive.

The dream is no unequivocal phenomenon.

There are several possibilities of giving a meaning to a dream.

I would like to suggest to you four definitions, which are more or less an extract of the various meanings I have come across that dreams can have.

1. The dream is the unconscious reaction to a conscious situation.

A certain conscious situation is followed by a reaction of the unconscious in the form of a dream, whose elements point clearly, whether in a complementary or a compensatory way, to the impression received during the day.

It is immediately obvious that this dream would never have come into being without the particular impression of the previous day.

1. The dream depicts a situation that originated in a conflict between consciousness and the unconscious.

In this case, there is no conscious situation that would have provoked, more or less without doubt, a particular dream, but here we are dealing with a certain spontaneity of the unconscious.

To a certain conscious situation the unconscious adds another one, which is so different from the conscious situation that a conflict between them arises.

1. The dream represents that tendency of the unconscious that aims at a change of the conscious attitude.

In this case, the counter position raised by the unconscious is stronger than the conscious position: the dream represents a gradient from the unconscious to consciousness.

These are very significant dreams.

Someone with a certain attitude can be completely changed by them.

1. The dream depicts unconscious processes showing no relation to the conscious situation.

Dreams of this kind are very strange and often very hard to interpret because of their peculiar character.

The dreamer is then exceedingly astonished at why he is dreaming this, because not even a conditional connection can be made out.

It is a spontaneous product of the unconscious, which carries the whole activity and weight of the meaning.

These are dreams of an overwhelming nature.

They are the ones called “great dreams” by the primitives.

They are like an oracle, “somnia a deo missa.”

They are experienced as illumination.

Dreams of this last kind also appear before the breakout of mental illness or of severe neuroses, in which suddenly a content breaks through by which the dreamer is deeply impressed, even if he does not understand it.

I remember such a case from before the [First] World War: I was visited by an old man, a professor of canon law at a Catholic university.

He made a dignified impression, like the old Mommsen.

He had business to do with me and, when this had been dealt with, said to me, “I have heard that you are also interested in dreams?” I told him, “This is part of my business.”

I sensed that his soul was consumed by a dream, which he then actually recounted.

He had had this dream many years before, and it preoccupied him again and again. He is on a mountain-pass road, winding along a precipice. Below there is a canyon. The road is secured against the canyon by a wall. The wall is made of Parian marble with its antique yellowish tinge, as he notices at once. At this moment he sees a strange figure dancing downward on the wall, a naked woman with the legs of a chamois, a “fauna.” She then jumps down into the precipice and disappears. Then he awakens.

This dream preoccupied him immensely. He had already told it to many people.

Another dream is from a thirty-year-old man, who consulted me because of neurasthenia, which had set in quite suddenly; he had been a prince’s tutor and had had a nervous breakdown in this hard duty.

I was intrigued by the fact that this neurasthenia—usually already present before in these cases, and then only getting worse over time—should have set in so suddenly.

I asked him what happened at the time when he got the vertigo and the pains.

At first he said that nothing special had occurred.

I asked him about his dreams during that period.

Then it surfaced that he had had a strange dream, whereupon the illness broke out.

He is going for a walk on a dune and suddenly discovers black shards on the ground; lifts them; they are prehistoric pieces. He goes home, fetches a spade, begins to dig up the ground, and discovers a whole prehistoric settlement, weapons and tools, stone axes, and so on. He is immensely fascinated and awakens sweating with excitement.

The dream recurred, and then the patient broke down. He was a young Swiss.

In psychotherapeutic treatment, certain elements can appear already weeks or months or years earlier, not yet connected at all to consciousness; these are direct products of the unconscious.

As you notice, I differentiate dream processes according to how the reactions of the unconscious stand in relation to the conscious situation.

One can detect the most various transitions, from a reaction of the unconscious determined by the elements of consciousness, to a spontaneous manifestation of the unconscious.

In the latter case, the unconscious proves to be a creative activity, in which it lets contents ascend into consciousness that have not yet been present there.

One usually assumes that the content of the dream stands in relation to consciousness, assuming that, for instance, conscious psychical contents are associatively linked to unconscious ones.

This is what gave rise to the theory that the dream has to be explained solely out of consciousness, and that the unconscious as such is a derivative of consciousness.

But this is not so; actually, the exact opposite is the case: the unconscious is older than consciousness.

Primitive man lives to a great extent in unconsciousness, and we too, by the way, spend a third of our lives in the unconscious: we dream or doze.

The unconscious is what is originally given, from which consciousness rises anew again and again.

Consciousness, being conscious, is work that exhausts us.

One is able to concentrate only for a relatively short time, therefore, only to fall back into the unconscious state again; one lapses into dreams or unintentional associating.

It is, in Faust's words: "Formation, Transformation, / Eternal minds in eternal recreation."

Thus there are dreams in whose contents no relation to consciousness can be detected, and whose whole activity is located in the unconscious.

Everything—the motive of the dream and its activity—springs from the unconscious and cannot be derived from consciousness.

When you want to “force” such a dream and make it into a derivative of consciousness, you simply violate the dreaming of the dream, resulting in complete nonsense.

Dream processes follow from several causes and conditions.

There are about five different possible sources:

1. They can stem from somatic sources: bodily perceptions, states of illness, or uncomfortable body postures.

They can be bodily phenomena that, for their part, are caused themselves by quite unconscious psychical processes.

The ancient dream interpreters made a great deal of the somatic source of stimuli, and this explanation is still frequently found today.

Experimental psychology still takes the view that dreams always have to originate in something somatic.

This is the well-known view of the dream: one ate too much before going to bed, lay on one’s back or on one’s belly, and therefore had that dream.

1. Other physical stimuli, not from one’s own body but from the environment, can have effects on the dream: sounds, stimuli from light, coldness, or warmth.

I would like to give you an example from the French literature: Someone is dreaming: He is in the French Revolution. He is persecuted and finally guillotined. He awakes when the blade is sliding down. This is when a part of the frame of the canopy fell on his neck. So he must have dreamed the whole dream at the moment when the frame went down.

Examples of this kind have often led to the opinion that such a dream, in which one has a clear sense of time, takes place in a very short time-span.

I remember, for instance, such a dream from my own adolescence.

As a university student I had to get up at half past five in the morning, because the botany lecture started at seven o’clock.

This was very tough for me. I always had to be awakened; the maid had to pound at the door until I finally woke up.

So, once I had a very detailed dream.

“I was reading the newspaper. It said that a certain tension between Switzerland

and foreign countries had arisen. Then many people came and discussed the political situation; then there came another newspaper, and again it contained new telegrams and new articles. Many people got excited. Again there were discussions and scenes in the streets, and eventually mobilization: soldiers, artillery. Canons were fired—now the war had broken out”—but it was the knocking on the door.

I had the clear impression that the dream had lasted for a very long time and come to a climax with the knocking.

As evidence for the view that dreams have no temporal dimension but take place only at the moment of the acoustic stimulus, it might be helpful to quote the extremely complex perceptions of a person at the moment of a fall.

During the few seconds of his fall in the mountains, the well-known Swiss geologist Heimsaw his whole life in review.

The same is told in the story of a French admiral.

He fell into the water and nearly drowned. In this short moment, the images of his

whole life passed before his eyes.

It has to be stressed, however, that such moments are of an immense intensity.

You can have an overall view in them that is not successive at all.

During sleep there is no such intensity. That is the problem.

That is why such cases give no explanation for the lack of a temporal dimension in dreams.

To be frank, I always think of another possibility, which is of course equally quixotic: that there is something going on in the realm of the unconscious with the notion of time, that time comes apart a little in the unconscious, that is, the unconscious always remains beside the passing of time and perceives things that do not yet exist.

In the unconscious, everything is already there from the beginning.

So, for example, one often dreams of a motif that plays a role only the next day or even later.

The unconscious does not care about our time or the causal interrelation of things.

This can also be observed in dream series.

The series does not form a chronological, consecutive order in the sense of our temporal order.

That is why it is so difficult to tell what comes first and what later.

If one tried to characterize the nature of dreams, one could say that they do not form a chronological series as in a b c d, with b following from a, and c from b.

We rather have to suppose an unrecognizable center from which the dreams emanate.

This idea can be illustrated as in the figure.

Because dreams enter into consciousness one after the other, we conceive them with the help of the temporal category and relate them to one another in a causal way.

It cannot be excluded, however, that the true order of the first dream enters into consciousness only much later.

The seemingly chronological series is, as it were, not the true series.

If we conceive of it this way, we make a concession to our concept of time.

There are dream sequels into which another motif suddenly inserts itself, only to be left later to make room for an earlier motif.

The actual arrangement of dreams is a radial one: the dreams radiate from a center, and are only later subjected to the influence of our time.

In the final analysis, they are arranged around a center of meaning.

In the unconscious we have, after all, to reckon with other categories than in consciousness; this is similar to quantum physics, where facts are altered by the act of observation, as, for example, in the observation of the atomic nucleus.

It seems that difficult laws apply in the microphysical world of the atom than in the macrophysical world.

In this respect, there is a certain parallelism between the unconscious and the microphysical world.

The unconscious could be compared to the atomic nucleus.

In everyday life, too, it can be observed how the unconscious anticipates things.

Often these are quite harmless things without any further importance, as for instance the following phenomena: you walk on the street and believe you see an acquaintance.

It is not he, but later he does come by.

Such strange “near-miss perceptions” are very frequent.

But they are so insignificant and carry so little weight that one usually overlooks them, thinking, “Such a coincidence!”

But there are also quite fabulous examples.

I have experienced such an example with a friend at the university.

He was a natural scientist.

His father had promised him a trip to Spain if he did well on an exam.

Right before the exam he had a dream that he told me on the spot.

He is in a Spanish town and follows a street to a square into which several streets lead, and which is defined by a cathedral.

He strolls across the square and turns right, as he first wants to have a look at the cathedral from the side.

As he is turning into that street, a carriage with two Isabella horses is coming.

Then he wakes up.

The dream made such an impression on him, he told me, because the image was of such great beauty and brilliance.

Three weeks later, after his exam, he traveled to Spain.

From there I received the news that the dream had come true.

In a Spanish town he came to such a square.

At once he remembered the dream, and said to himself: “Now, if the horses in the side street also came true!”

He went into the side street—and the horses were there!

He was an absolutely reliable man, is now in a position in the civil service, and was otherwise never known for such things but, on the contrary, for his proverbial dryness and sobriety.

I have not heard anything similar from him again.

This case is not exceptional. There are numerous experiences of this kind.

When you treat many patients with neuroses, you can frequently make such observations; over time you realize their typical character and can alert people beforehand that something will happen.

In these cases I usually say, “Attention now, something’s going to happen!”

The following dream is an example:

A female patient of middle age. For some time, her dreams dealt with a certain problem.

Suddenly there comes a dream, with no connection to anything else:

She was alone in a house. Evening fell. She went through the house to close all windows.

Then she remembered a back door that she also had to lock. She went to the door and saw that it had no lock. She wondered what to do and started to look for pieces of furniture or boxes to put in front of the door. While she was doing this, it grew ever darker, ever more uncanny. All of a sudden the door flew open, and in shot a black bullet, right into the middle of her body. She woke up with a scream.

It was the house of an aunt living in America.

She had been there once, twenty years earlier.

After a quarrel, the family was completely torn apart, and with this aunt in particular she was on absolutely bad terms.

She had not seen her for twenty years nor kept in touch with her at all.

She did not know if that aunt still lived in that house or, for that matter, if she was still alive.

I inquired of the patient's sister about the correctness of this information, and she corroborated it.

I told the patient to write up this dream and its date.

Three weeks later a letter arrived from America saying that this aunt had died.

And she had died on the very day on which the patient had had that dream.

This is a typical dream.

Such effects—of whatever kind—often have the character of shots. I remind you of the famous "witches' shot."

The same ideas can be found among the North American Indians: the medicine man

can "shoot" you with something—for example, a so-called icicle—to make you ill.

Similar ideas are found in an English book about the mystic Anna Kingsford.

She believed that she had the same capabilities and would be able to achieve such effects.

The yogis in Tibet are said to be able to exert evil influence on others.

What they send out is of an oblong shape.

It is beyond our knowledge what is at work here, but the consensus gentium speaks of it.

The Tibetans certainly know nothing about English literature, nor my patient anything about Tibet.

But there must exist a common source for this assumption, and it must lie in a peculiar psychical factor that we cannot explain for the time being.

I am all against superciliously ascending the throne of scepticism and declaring it a swindle.

What interests me is that everywhere these things are said to be so.

This idea is as common and widespread as, for instance, the one that the dead do not

know they are dead, and have to be enlightened about it to find rest.

Independent of one another, these ideas are found among spiritualists and primitives, and in Tibetan texts.

In the Bardo Thödol you find an instruction concerning how to enlighten the dead person that he is really dead.

The interesting question here is: How can this be explained? Which primal factors are in existence here to which these statements refer?

1. Now there are not only physical events that cause dreams, but also psychical ones.

It happens that certain psychical occurrences in the environment are perceived by the unconscious.

In my collection of dreams there is a case in which a child between the ages of three and four dreams that two angels are coming, are picking up something from the ground, and are sending it up to heaven.

Another child dreams that the mother wants to kill herself.

Crying, the child runs into the room of the mother, who is already awake; she is just on the point of committing suicide.

In this way, important psychical occurrences in the environment can be perceived.

Moods and secrets, too, can actually be “scented” unconsciously.

In these instances, one does not know at all how the unconscious comes to perceive this.

The strange thing is that these are not always impressive cases at all, as in the dream of the mother’s suicide, but sometimes quite insignificant ones.

And we can understand even less how one can “scent” completely insignificant things. Let me give you an example of this, too:

It is the case of a businessman who was, however, interested in telepathic phenomena.

He very much wanted to experience something himself.

Once he sat in his office; it was three o’clock in the afternoon, and he had dozed off.

He saw the postman pull the bell of his house—he lived in the suburbs and his office was in the city—and saw how his maid opened the door and took a package of newspapers and letters from the postman. There was a yellow letter lying on the

package. He saw very clearly how big it was, and what it looked like. He came to with the feeling of having slept a bit. Then he suddenly thought: “This was a vision!” He went home at four o’clock and inquired about the letters.

The package, as he had seen it, lay on the bureau in the hallway outside, but there was no yellow letter on it.

He thought he had drawn a blank.

Fourteen days later, the servant came with a yellow letter. It had fallen behind the bureau.

He then opened the letter, thinking it contained heaven knows what.

But it was a business pamphlet, something completely insignificant!

In my experience I have often come across such cases.

The silliest things can enter into dreams and be foreseen, and the identity cannot

be disputed at all. This happens far too often to be ignored.

There are certainly “illegitimate” sources of dreams.

There are things one should not know or is not supposed to know, and yet one does know them, as if one had a nose going through walls.

It seeps into one through the atmosphere.

I had a colleague who was somehow peculiar, but had interesting ideas.

He lived in a house in the countryside, with his wife, two children, and a maidservant.

He wrote down all dreams dreamed in his house, also those of patients he had accommodated there.

It was simply astonishing how the patients' problems appeared in the dreams of

the servant, the children, and the wife.

Such phenomena are experienced not only in dreams, but also in society: someone enters the room, for example, and suddenly there is a chill everywhere.

Something emanated from this person, one does not know what.

1. Until now, we have mentioned somatic sources, and physical and psychical events in the environment as causes of the dream processes.

Now past events can also come into dreams.

Should you come across this you will have to take it seriously.

When a historical name of possible significance appears in dreams, I am in the

habit of looking up what the name stands for in reality.

I check what person is meant by it, and what his environment was, for in this way the dream can be explained.

Strangely enough, I had such a case only today.

A lady, having settled too much in the upper stories, living too much in the head, and

on a poor footing with the underworld, recounts the following dream:

There was a very dangerous-looking circle of lions. In the middle there was a pit that was filled with something hot. She knew that she had to go down into the pit and dive into it. So she went in and was somehow burned in the fire. Just one shoulder of her jutted out. I pressed her down and said: "Not out, but through it!"

This dream illustrates very clearly the problem that she had always evaded.

Together with the dream, she mentioned a fragment in which St. Eustache was said be her patron saint.

The legend of St. Eustache indeed fits nicely: Eustache and his family had converted to Christianity.

He died the martyr's death around a.d. 118, together with his family. He was thrown to the lions.

The lions, however, did not want to devour the holy family.

So they heated a brazen bull until it was red hot, and roasted them to death in it.

This is something the patient did not know.

The occurrence of these past events in dreams is extremely hard to explain.

It is just as if this patient had hunted out the calendar of saints in my library.

It is also possible, however, that this is a case of cryptomnesia, that the patient had in fact read the legend and does not know it any longer.

There are famous instances of such cryptomnesias. We will come back to this later.

For the moment we are interested only in occurrences in which it can be proven that one had not read something specific, because one never came near these matters.

These cases exist, and it is always worth checking in the books to become oriented about its objective content.

A particularly impressive case, which I proved, was that of a mentally ill person who

produced a symbolic connection before the text of a Greek papyrus had been deciphered.

This sounds miraculous indeed, but we have to get used to the idea that such things exist, that elements which in some strange way or other correspond to historical facts can be reproduced from the unconscious.

The explanation is to be found in the fact that these are archetypal contents.

It belongs to the nature of the archetype that it is capable of reproducing again exactly the same images in an identical way.

This is often denied, but mostly by people who are not familiar with the matter at all and are in no way able to give an explanation.

Ignorance makes it easy to deny these things, as you can see from the following two ex-

amples:

When an agent of Edison first presented the latter's phonograph in the Académie in Paris, a professor of physics is said to have taken him by the throat and called him a "ventriloquist."

Galileo challenged his adversaries to look through the telescope and to convince themselves of the existence of Jupiter's satellites.

But they didn't want to look!

At a Later Session [8 November 1938]

Professor Jung: Last time we left off at a discussion of the various causes of the dream processes.

A further group of causes can be found in dreams that, although having originally had a connection with consciousness, have long lost it, so that it seems as if this connection

never existed.

Let us turn to these contents that have lost the connection to consciousness.

Therefore, the contents of these dreams cannot be reproduced.

Persons, faces, situations, buildings, parts of buildings, furniture, or fixtures can appear that were once conscious in childhood, but have fallen into complete oblivion over the decades.

I remember such a dream that I had years ago. I saw the face of a man.

After I reflected for a long time, there came a memory from my earliest youth, when I was about ten years old. It was of our neighbor, a little peasant, long since under the grass.

I had completely forgotten his face. In this dream, it emerged again in its original freshness.

Consciously, I would not have been able to reproduce it.

And when, two days later, I recounted that dream, I was again completely unable to reproduce that face.

It had vanished again. The remembered image had been too weak.

In dreams, therefore, cryptomnesias may appear, that is, impressions, elements, thoughts, a piece of knowledge that the dreamer once had, which then vanishes completely and cannot be reproduced, until it suddenly reemerges in its original form on some particular occasion.

I found such a cryptomnesia in Nietzsche.

The passage in Zarathustra on the descent into the underworld, in which the captain

goes ashore to shoot rabbits, caught my attention.

I asked Mrs. Förster-Nietzsche, the only person able to supply information on the childhood of her brother, if Nietzsche had not taken over this motif from the Blätter aus Prevorst by Justinus Kerner, where it is actually found.

She told me that he definitely had read this book with her before his eleventh year in the library of their grandfather.

Théodore Flournoy, the well-known psychologist and philosopher from Geneva, provided evidence of similar cases in his work, From India to the Planet Mars.

The title may be fantastic, but it is a scientific book.

Flournoy describes Hélène Smith, who had created a sensation in Geneva with her somnambulism.

It is about a great animus love story.

The glossolalia in this case—Hélène Smith spoke several unknown languages—was also due to cryptomnesia.

She frequented a society that owned a small dictionary of Sanskrit.

We do not know whether she actually used it, but it can hardly have been otherwise.

1. A final group of causes can be found in dreams that anticipate future psychical aspects of the personality, which are not perceived as such in the present.

So these are future events that are not yet recognizable in the present.

These aspects point to future activities or situations of the dreamer that have no basis at all in the dreamer’s present psychology.

In children’s dreams in particular, crucial future events are anticipated in a surprising way.

Doubtful are those cases in which, for example, someone dreams beforehand that he will die in a railroad catastrophe, and then is actually killed.

It could be a miraculous telepathic anticipation.

Sometimes future formations of the personality, which appear to be quite alien in the present and cannot be explained by it, are anticipated in developmental processes.

If those dreams are impressive, they will indelibly remain in memory, sometimes for one’s whole life.

A middle-aged woman, between forty-five and fifty years old, told me the following childhood dream that she had had in her fourth year:

She is being pursued by a drunk old woman wearing a red corset.

Nothing like this had actually happened in that lady’s environment.

She came from a distinguished family, in which this was quite out of the question.

Nor did she live in London, where one could have seen something like this in plays, but in the country, in a highly protected environment.

At the age of seven she had the second impressive dream:

She has to wash white linen, in a tub filled with blood. Here you have the red color again.

From the age of seven there was a stereotypically recurring anxiety dream:

She is in a kind of hall in a private house. There is a small door on the side

that has to be passed quickly. This door has to be avoided.

She knows, however, that she actually has to enter there and descend a staircase into a

dark basement.

Then, in a dream, it really happens: She is on the stairs and wants to go down. Anxiety seizes her. Vaguely, she sees a ghost and wakes up with a scream of anxiety.

She was a person leading a spiritual existence; she also never married.

Only at the age of forty-five did she become aware of the fact that she had something called sexuality.

It did not exist before; she was completely unconscious of it.

She only became aware of it when she had to be treated for having been afflicted with a severe neurosis.

A persecutory dream always means: this wants to come to me.

When you dream of a savage bull, or a lion, or a wolf pursuing you, this means: it wants to come to you.

You would like to split it off, you experience it as something alien—but it just becomes

all the more dangerous.

The urge of what had been split off to unite with you becomes all the stronger.

The best stance would be: “Please, come and devour me!”

Working with such a dream in analysis means to familiarize people with the thought that they should by no means resist when this element faces them.

The Other within us becomes a bear, a lion, because we made it into that. Once we accept this, it becomes something else.

That’s why Faust says: “So this, then, was the kernel of the brute!”

It is his devil, Mephistopheles.

Until that moment, Faust was split off from it, unconscious of it.

When the situation becomes unbearable, he is driven toward suicide.

He has to descend in order to find his shadow.

He has to turn around once to look at himself from the other side.

This patient also had the task of realizing that she was split off from her underworld. For one thing, she had to face the factuality of blood, for “Blood is a quite peculiar juice.”

It is the instinctual substance, what is alive in man. It expresses fire and passion.

The anxiety dream clearly pointed to this; it was like an admonition: “Go down the stairs now and take a look at what’s there!”

Had she listened to this, she would have encountered the other side.

She would have had to say to the ghost: “Oh here you are, come and show yourself!”

And with this she would have gained a chance to approach her totality.

Now we have difficulty in assuming that a four-year-old child is already familiar with such a problem.

This is hardly possible. After all, we cannot credit a child with the psychology of an adult.

Strangely enough, however, unconsciously the child already has all the psychology of an adult.

As it is, from birth onward—one could even say already from before birth—the individual is what it will be.

In the disposition, the basic blueprint is already there very early.

Such early dreams come out of the totality of the personality, and that is why they allow us to see a great deal of what we later miss in it.

Later, life forces us to make one-sided differentiations.

But that is why we get lost to ourselves and have to learn, again, to find ourselves.

When you are whole, you have discovered yourself once again, and you know what you have been all the time.

I would like to tell you another dream of a child:

It is the dream of a girl between the ages of three and four, recurring three times during that year and staying burned into her memory ever since:

A long tail of a comet swishes over the Earth; the Earth catches fire, and people perish in that fire. The child then hears the terrible cries of the people and awakens from them.

This is one of those dreams called cosmic childhood dreams.

Such dreams are like alien phenomena, leaving one perplexed for the moment.

From where does the child have the idea of the end of mankind in a firebrand?

It is a completely archaic image: the terminal fire of the world that destroys the world. What does it mean that the little child produces such an image?

Actually this can’t be interpreted at all.

An ancient dream reader would have said: “This child has a special destiny,

one day these cosmic ties will make themselves felt.”

When adult persons had such dreams in antiquity, in Athens they gave notice of them to the Aeropagus, and in Rome to the Senate.

Primitive men, too, sat together to listen to those dreams, because everybody felt that they were of general significance.

We, too, have to try to grasp such a dream, in the first instance, with regard to its general significance.

It is as if the dreamer should be prepared for a collective part.

These persons find their destiny in the collective.

Such a collective role bodes ill for a happy family life.

One is torn apart by the collective destiny.

The six points mentioned earlier are the most essential causes and conditions of dream processes.

The dream is never a mere repetition of previous experiences, with only one specific exception: shock or shell shock dreams, which sometimes are completely identical repetitions of reality.

That, in fact, is a proof of the traumatic effect. The shock can no longer be psychified.

This can be seen especially clearly in healing processes in which the psyche tries to translate the shock into a psychical anxiety situation, as in the following example:

Somebody dreams that it is evening. He is sitting in his room and feels that something is going on outside. He does not know what. Yet it seems that wild beasts are nearby.

He looks out the window and sees that in fact there are lions outside. He shuts all the doors and windows. But the lions come into the house and burst the doors open with a bang. But that's when the grenades exploded again!

The attempt of the unconscious to integrate this shock psychically has failed, and the original shock breaks through.

The reaction of shell-shocked patients is such that a knock, or anything reminiscent

of a shot or an explosion, suffices to trigger nervous attacks.

The attempt to transform a shock into a psychical situation that may gradually be mastered can also succeed toward the end of a treatment, however, as I have observed myself in a series of dreams of an English officer.

In this man's dreams, the explosion of the grenade changed into lions and other dangers that he was then able to tackle.

The shock was, so to speak, absorbed. In this way, the dreamer was able to master the effect of the shock as a psychical experience.

Any time we are confronted with a shock in its "raw," not yet psychical, form, our psychical means are not sufficient to overcome it.

We are not able, for example, to cope with a physical injury or a physical infection [directly] by psychical means.

We can only psychically influence matters that are themselves of a psychical nature.

It also seems that a shell shock is so hard to cure because in most cases it is accompanied by heavy, bodily shocks that probably cause very fine disturbances of a non-psychical

nature in the nervous system.

All other dreams are never exact repetitions of events of the previous day.

It is true that there are dreams that repeat nearly identically one or another event of the previous day; if the dream is precisely recorded and compared with reality, however, differences will show.

I had a patient who always denied that dreams were of psychological significance.

She held that they were only a copy of the events of the previous day.

One day she triumphantly announced that she had dreamed an exact repetition of an event the day before: that day she had been at the dentist's offices.

He had inserted a mirror into her mouth and had made a remark that I do not want to repeat.

The dream would have brought an exact repetition of that situation.

When I questioned her closely, however, it became clear that she went upstairs to the dentist's, as in reality, but the doorplate was in another place.

I went on asking: "Well, what did the door look like?" She answered: "Like yours."

It has to be remarked that I lived at the Burghölzli at that time!

It continued in that vein until, regarding the dentist, the detail surfaced that in the dream he was dressed in a nightshirt!

Well, you can picture yourselves the continuation of the dream!

She had the dream because the dentist's remark had been highly suggestive, although neither he nor she had noticed it.

Her unconscious did notice it, however, and linked it with the erotic transference onto me in the dream.

The dream wanted to rub this transference in.

In my experience, this example comes nearest to a verbally repeated event of the previous day.

I have never seen a dream that really repeated an event of the day before.

There are only approximate repetitions.

Here is another example:

A patient happened to see a car run over a child. At night he dreamed of it.

Here, too, the dream was not completely identical: the child lay on the other side, wore different clothes, and different people were there.

The dreamer himself also played a different role.

In this case, too, the dream simply used a situation of the previous day to give expression to an important situation of the dreamer: he runs over his own child. He does not want to see where he himself is infantile. The dream then tells him: “See, that’s how the child is run over.”

You remember that I remarked at the beginning that we should have a look at dreams from the causal point of view.

True, we do not know if causality exists, but if we want to work scientifically it is advisable to make the hypothesis that natural processes are not singular events randomly following each other, but that there are causal connections between them.

We further proceeded from the hypothesis that the psyche is of a purposive nature, shown in its unconscious orientation toward a goal.

This hypothesis, too, proved to be important.

For working with the dream process there follows the presupposition that we conceive of dreams as purposive and meaningful causal connections.

This is crucial for an understanding of dreams.

Freud was the first to approach dreams with the conviction that their contents represent meaningful causal connections.

He did away with the scientific superstition that the dream is a random series of

nonsense and, therefore, could not be explained.

But, as always happens when a hypothesis can be applied successfully, a need instantly

arises to turn it into a theory.

This is what Freud was carried away into, insofar as he elevated a point of view, which can in fact be applied to dreams, into a theory.

Freud saw dreams above all as wish fulfillments.

The most transparent cases are these: you have been fasting, are hungry, and dream

of an opulent, fabulous meal; or you are thirsty and dream of wonderful water or a glass of beer.

These dreams stem from somatic sources, and can suitably be explained as wish fulfillments.

Now Freud soon came across dreams that could not readily be explained as wish fulfillments.

Freud then assumed that these were concealed wish fulfillments, meaning that for one reason or another wish fulfillment must not take place.

It follows that there must be a censor. Who is that censor? It can't possibly be consciousness itself!

Freud says: it is the existing rest of consciousness that is exercising the censorship.

So one develops a game with oneself by presenting a wish to oneself, but in disguising it in such a way as not to recognize it.

One tells oneself a fabricated story in order to disguise to oneself what one really wants.

Thus the unconscious is credited with quite some achievement, for what creates the dream would have to proceed with utmost deceitfulness.

First, it knows the wish to which I do not own up, second, it would be able, if it wanted, to represent it directly—but it wants to keep it a secret from me and distorts it.

That would actually have to be a little goblin, an evil spirit, saying: "I know perfectly well what you have in mind, but I won't tell you; instead I somehow distort it so that you don't find out." Why, then, does the dream disguise the wish?

Freud says: so that sleep is not disturbed. As dreams would wake us up, being so incompatible with our consciousness, the censor benevolently disguises them.

This assumption, however, runs counter to the experience that nothing disturbs sleep more than dreams, like, for instance, anxiety dreams, which interrupt sleep and make sleep impossible for hours.

You see into what difficulties you run you explain exclusively on the basis of the conscious side.

Freud assumes a wish of which I am not conscious.

Here the question cannot be evaded: Who has this wish? And then our conclusion has to be: the unconscious.

But, if these are wishes of the unconscious, where are they?

It was these difficulties that induced me to leave aside, for the time being, all theory and approach dreams without preconceptions, in order to see how they really function.

To this end I began by using Freud's technique, free association, and made the following observation: When you set a person the task of associating freely, you will uncover his complexes, but you will not know if these complexes were also contained in the point of departure, the dream.

For example, you dream of a lion and associate about it. In this process it turns out that

the lion is a greedy animal.

It comes to your mind that you yourself are greedy and desirous and—already you are right within the complex.

Freud concludes that the complex must therefore be contained in the dream, too.

For him, dreams are an improper expression of the complex, of some desirous fantasy, power, or sexuality.

In logic, this reductive explanation is called "reductio in primam figuram."

But assume you are traveling on a Russian or Indian railway, seeing inscriptions you cannot read.

When you start to associate freely, you will eventually arrive at your complexes.

So you can arrive at your complexes in whatever way, because they are what is attractive and attracts everything.

The following happens: in free association, the chain of associations leads to some complex.

This happens quite naturally and, so to speak, without inhibition; you just "fall into" the complex.

So, if you discover a complex by free association, this does not necessarily mean that this complex is also contained in your dream image.

I concluded that this method is not applicable because, although the person's complexes are invariably arrived at, this does not say that exactly these complexes are contained in the dream.

It could even be the case that the unconscious had to free itself of precisely these complexes to be able to deal with them!

Maybe just this is the achievement of the unconscious!

The complexes are, after all, the true troublemakers, and it is quite possible that the unconscious itself stresses the natural functioning, and tries to lead us out of that

mousetrap of complexes.

Because the complex is a mousetrap.

For instance, you can talk quite sensibly with a person.

The moment you touch upon his complex—it's all over! He is victim to his "silly" ideas and turns around in circles.

The complexes inhibit and sterilize man and make him a monomaniac.

The assumption suggests itself that Nature itself tries to lead one out of this circle.

Thus, to get to the real meaning of the dream, I tried to dissolve the dream, to concentrate on the original image, and to collect associations to it from all sides.

I thus proceed concentrically, instead of by free association that sort of zigzags away from the dream image and lands in some place or another.

So the question to the dreamer is:

"What comes to mind about X, what do you think of it? And what else comes to mind about X?" Whereas the question in free association is: "What comes to mind about X? And then? And then?"

And so on. In this way, the associations are about other associations, instead of about X.

In contrast to this method, I stay with the original image of X. I call this method, in opposition to the "reductio in primam figuram," amplificatio, that is, amplification.

In doing this, I proceed from the very simple principle that I understand nothing of the dream, do not know what it means, and do not conceive an idea of how the dream image is embedded in each person's mind.

I amplify an existing image until it becomes visible.

Amplification must be carried through with all the elements, because the dream consists of a number of them.

Let us assume the first dream element to be "lion."

I start by noting the associations to it, and then I insert the found expression in place of the dream element.

When, for instance, the "lion" amounts to "greed for power" in the dreamer or another person, I put "power" instead of "lion" in parentheses.

In the same way I deal with the other elements.

In the end, we see what the whole sentence means [as shown in the diagram].

Thus, we grasp the real meaning of the phenomenon.

We can see

through the dream by way of questioning, by personal amplification.

We have to have the context of an image to understand what the dream image stands for.

In this way, we grasp the full range of meaning of the dream image.

Only after many experiences are we perhaps able to advance a theory on the coming into being, and the fundamental meaning, of dreams.

In applying this technique of personal amplification, we are in the first place able to find the subjective meaning of a dream.

Now we have experienced that a great number of dream images are not of an individual, but of a collective nature.

We do not have to look far to find such universal images.

They are already found in language, not to mention those that probably rest at the bottom of our souls.

So when a woman says about another that she is a snake, everybody knows what that means; or when a man is said to be a sly fox, the picture is equally clear.

Thus, we may perhaps interpret the “lion” also according to common usage: the “lion” is the king of the animals, it is “power,” and we do not go astray in assuming that this is what is meant when someone dreams of a lion, even if the dream has a personal point. This enables us to translate dreams also without associations, for we possess, in our figures of speech, a whole arsenal of symbols.

You can also dream those figures of speech directly, for example, that someone climbs up your back (“You can step on my back!”).

So if we have such general images in our language, it is quite possible that we are able to understand dreams at least in a general way, even without associations.

This is essential in the case of dreams of an impersonal nature, where collective images come to the foreground, and for which we have few associations or none at all.

This includes, as mentioned in my introduction, children’s dreams, for which it is very hard to get associations.

Adults, too, often have dreams to which there are no associations, so that we cannot see what the context of the dream image is.

In most cases these are of such a strange nature that their meaning can be brought to light only with the greatest difficulty.

Dreams of that kind always contain a piece of mythology that cannot be interpreted by mere questioning and personal amplification.

Neither does it suffice to limit oneself to the general images of language.

Positive knowledge is necessary for understanding; we have to know the symbols and the mythological motives.

We have to know what is in the storeroom of the human mind, we have to know the

documents of the people.

The more we know, the better we will succeed in understanding certain symbols.

In this seminar, we are forced to apply this ethno-psychological method, as we are dealing with children's dreams, to which the personal association material is missing in many cases.

We will have to see how far we will get with it.

We will not always come to a satisfactory solution.

The purpose of this seminar is to practice on the basis of the material.

The point is not to worm out brilliant interpretations through speculation.

We have to content ourselves with recognizing the symbols in their wider psychological context, and thus find our way into the psychology of the dreamer.

Let me give you a short example:

The dreamer is in a plain house with a peasant woman. He tells this woman of a long trip to Leipzig. On the horizon there appears a monstrous crayfish, at the same time a dinosaur, that catches him by taking him into its claws. Miraculously, the dreamer has a little divining-rod in his hand, with which he touches the monster's head. It collapses dead.

What is typical in this situation?

There is a peasant woman—therefore something primitive.25 In any case, it is meaningful that the man in this case has to dream of a peasant woman.

It is an older peasant woman—so maybe his mother?

Let us put a question mark behind this!

Now, it is this woman whom the dreamer tells of his plan to go to Leipzig.

There must be a causal connection between these two dream elements.

The meeting of the dreamer with the peasant woman brings up the plan.

Where is the connection between an alleged mother, a very simple mother, and a great plan?

There are examples of this in literature.

Participant: Peer Gynt.

Professor Jung: Yes, and who else? The writer died only recently.

Participant: Barlach.

Professor Jung: Yes, Barlach, in his book Der tote Tag [The Dead Day].

There the blind father tells his son of the wonderful images he had seen at night. And the son says: "All these have to enter into reality!" But to this the mother replies: "Such a man has to bury his mother first." And she kills the son's horse with which he had wanted to ride into the world.

Here you have the connection between the mother and the son's plans: the mother does not want to let the child go.

The boy has great plans that he can only realize, however, if his mother sets him free;

and the plans that he makes are all the greater the more he is bound to his mother.

The images have to be extremely fascinating indeed to have such an enticing effect as to get free from the mother.

For staying with the mother means to remain in an unconscious state, without responsibility; therefore, never get away from the mother!

Leaving one's parents is "a temple-desecrating motion backwards"

(Nietzsche); it is a sacrilege to sever oneself from one's mother.

We can conclude, therefore, that the great plans of the son are connected with being bound to his mother.

To the two symbols "woman" and "plan" comes the third, "monster."

The dreamer has hardly told his story when a huge monster with claws appears, a lizard-crayfish, an arthropod, a monster, which takes him into its claws.

This is also the mother, but the other mother, the one who brings death.

The mother, as it is, has both aspects: on the one hand she gives life to the child, cares for him, brings him up; but as soon as he wants to leave, she cannot let him go, her heart would break.

That is why the mother says in Barlach: “Such a man has to bury his mother first.”

For this, however, the son has not got the heart; he cannot murder his mother, and therefore she devours him. The mother is also a sarcophagus (“carnivore”).

She is like Mother Earth, from whom we come and into whom we will go again;

she is life, but also death; she is the Ancestress in the West, as she is called in a Polynesian myth.

That is why the Etruscans buried the ashes of their dead in the insides of the statue of the goddess Matuta, meaning: in the womb of the goddess.

In this way, the dead again entered the womb of the mother.

In the present dream the devouring mother appears as a monster.

This lets us conclude that there was one thing the dreamer had not reckoned with: he will not get past the mother.

For the time being, he does progress with a divining-rod, that is to say with a charm, but with a charm that does not really rescue him.

So we can satisfactorily explain this dream without personal material.

It is about an eternal drama, here repeating itself in a particular case: this man had too great plans, he wanted to fly too high; in reality, he could not let go of the backward yearning, and this is how he perished. It really was a drama.

At the climax of his life, the unconscious drove him into a neurosis.

He got the mountain sickness, vertigo.

He wanted to conjure it away, to force the realization of the plan, and that was his ruin.

This example shows you that dreams can be sufficiently explained by an exclusively objective method, without personal associations.

With the help of this example, I would also like to illustrate something else.

In the case of complicated dreams, it is advisable to group the dreams.

I want to give you a schema that can be generally applied.

1. Locale: Place, time, “dramatis personae.”
2. Exposition: Illustration of the problem.
3. Peripateia: Illustration of the transformation—which can also leave room for a catastrophe.
4. Lysis: Result of the dream. Meaningful closure. Compensating illustration of the action of the dream.

Let us go through the elements of the dream we have just discussed:

1. Locale: Place: a plain house. Dramatis personae: the peasant woman, the dreamer.
2. Exposition: The ambitious plans for the future of the dreamer, his rise.
3. Peripateia: The crawfish that catches him by taking him into its claws.
4. Lysis: The monster that collapses dead. This is the typical dream structure.

Try to look at dreams under this aspect!

Most dreams show this dramatic structure.

The dramatic tendency of the unconscious also shows in the primitives: here, possibly

everything undergoes a dramatic illustration.

Here lies the basis from which the mystery dramas developed.

The whole complicated ritual of later religions goes back to these origins. Carl Jung, Children’s Dreams Seminar, Page 1-31

1. https://smile.amazon.com/Childrens-Dreams-Seminar-1936-1940-Seminars/dp/0691148074/ref=sr_1_1?crid=28LQUJIBUPVGS&dchild=1&keywords=jung+childrens+dreams&qid=163

The "Anima" in The Black Books - Quotations (2021-10-19 04:05)

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The Anima
C.G. Jung in "Meetings with Jung", E.A. Bennet
"You don't know who she is, she's not quite real, too good to be true; and there's something wrong somewhere."

[1]Black Books

For a man, the mother "protects him against the dangers that threaten from the darkness of his soul."

Subsequently, the anima, in the form of the mother imago, is transferred to the wife:

"his wife has to take over the magical role of the mother. Under the cloak of the ideally

exclusive marriage, he is really seeking his mother’s protection, and thus he plays into the hands of his wife’s protective instincts."

What is ultimately required is the "objectification of the anima." Carl Jung, The Black Books, Vol. I, Page 100-101

...the overcoming of the anima as an autonomous complex, and her transformation into a function of relationship between consciousness and the unconscious.

Through this process the anima forfeits the daemonic power of an autonomous complex; that means she can no longer exercise possession, since she is depotentiated. Carl Jung, The Black Books, Vol. I, Page 101

Jung argued that when the anima lost her "mana," or power, the man who assimilated it must have acquired this and so become a "mana-personality," a being of superior will and wisdom. The Black Books, Vol. I, Page 102

Thus in integrating the anima and attaining her power, one inevitably identified with the figure of the magician, and one faced the task of differentiating oneself from this. Carl Jung, The Black Books, Vol. I, Page 102

If one gave up the claim to victory over the anima, possession by the figure of the magician ceased, and one realized that the mana truly belonged to the "midpoint of the personality"-that is, the self. Carl Jung, The Black Books, Vol. I, Page 102

A critical chapter in Jung’s self-experimentation was what he termed the integration of the anima.

Toni Wolff saw this as one side of the story, as it also involved the process by which he had "introjected" her. The Black Books, Vol. I, Page 95

In 1944, apropos a dream, she [Toni] noted that Jung placed undue stress on the subjective level, "because he had to realize the anima, but he thereby introjected me and took my substance." The Black Books, Vol. I, Page 95

He [Jung] defined the anima as "how the subject is seen by the collective unconscious." The Black Books, Vol. I, Page 53

Maria Moltzer, in all likelihood. Years later, Toni Wolff, referring to a dream in which Moltzer appeared, noted, “Am I like M. M.—or is she C.’s anima—inhuman?” (August 20, 1950, Diary O, p. 78). The Black Books, Vol. VI, Page 277, Fn 264

Years later, Toni Wolff noted, "His [Jung] anima is naturally against me, like all women" (November 5, 1937, Diary K, p. 181). The Black Books, Vol. VII, Page 213, fn 174

After 16 XII XI had a regressive incestuous dream with destructive symbols. The attempt to go to the anima was apparently misguided.

Had bad results. Since the death of my mother, the A. [Anima] has fallen silent. Meaningful! The Black Books, Vol. VII, Page 235, fn 236

See above, p. 232. In a diary entry of September 12, 1924, Toni Wolff wrote:

“Does he still see me as anima? Because he is Philemon?” (Diary B, p. 6).

On December 27, 1924, she wrote: “Anima Toni-substitute, because anima is primary, no unconditional attitude toward me. . . . C. told me that I had not been exactly like the anima.

The anima said that I was indecently clever” (Diary B, pp. 76,88). The Black Books, Vol. VII, Page 235-236, fn 237

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=16CAGJDLSZCZL&dchild=1&keywords=jung+black+books&qid=1607267232&sprefix=jun

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The saying holds for God, for the anima mundi and for the soul of man. (2021-10-19 04:15)

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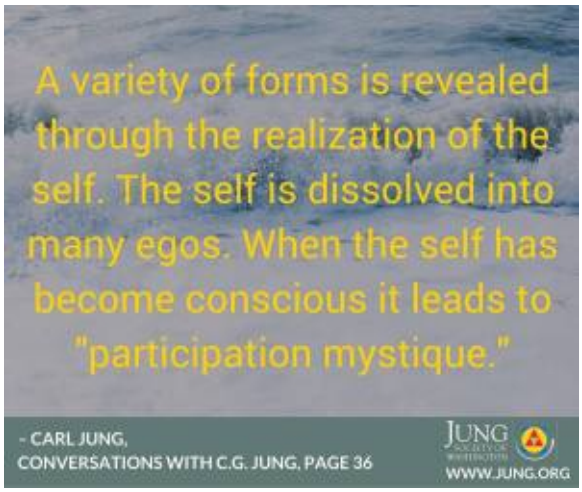
A variety of forms is revealed through the realization of the self. The self is dissolved into many egos. When the self has become conscious it leads to "participation mystique."
- CARL JUNG,
CONVERSATIONS WITH C.G. JUNG, PAGE 36
JUNG
WWW.JUNG.ORG

[1]Jung-Ostrowski Conversations

A saying of the alchemist is, "God is a circle whose centre is everywhere and whose circumference is nowhere."

The saying holds for God, for the anima mundi and for the soul of man.

A variety of forms is revealed through the realization of the self. The self is dissolved into many egos.

When the self has become conscious it leads to "participation mystique."

The self is not wholly personal.

One has one's own personal view of it, but at the same time it is also, in a sense, more general. It is also the self of others, being
greater than the individual.

A man is both, ego and self.

The ego recedes more and more to make room for the self, changing the individual until the ego has disappeared. Carl Jung, Jung-Ostrowski, Page 34

1. https://smile.amazon.com/Conversations-C-G-Jung/dp/B0010RB5CY/ref=sr_1_1?dchild=1&keywords=jung+conversations+ostrowski&qid=1608981615&sr=8-1

What lies in between is in the dream book, but still more in the images of the Red Book. (2021-10-19 04:33)

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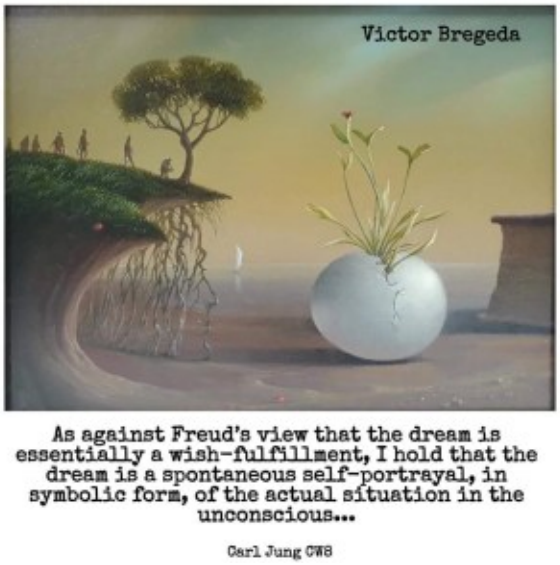
Victor Bregeda
As against Freud's view that the dream is essentially a wish-fulfillment, I hold that the dream is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious...
Carl Jung CW8

23 II 1920.

What lies in between is in the dream book, but still more in the images of the Red Book.

What happens between the lover and the beloved is the total fullness of the Godhead.

That is why both are an unfathomable mystery to each other. Since who would understand the Godhead?

But the God will be born in solitude, from the mystery of the individual.

The separation between life and love is the contradiction between solitude and togetherness.

[The following are the entries in "Dreams" between these two entries:]

Aug. 1919.

Dream: I am in an anatomical museum, recently arranged by a great artist.

A great hall. On a massive table rest 4 enormous gloriously bound old books, presumably anatomical.

On the wall I see a prepared heart with a piece of tendon at the apex. Individual fingers in addition.

Lili wants to tear them down and play with them. I stop her.

Then I see in the middle of the room an old rotting ship’s cannon and read on a small board that it was discovered by 2 youths in a peculiar way (witching wand?).

They searched the foundations of old fortifications, but found the more interesting cannon. Then Emma entered, Franz behind her.

I see, she thinks that this is something more for Franz than for Lili. Franz has my American hat on and my old uniform shirt that
reaches to his knees. In addition a child’s gun with a bayonet.

He seems hollow-cheeked and bent like a medieval scholar, overwhelmed by the impression, mouth and eyes wide open, completely dumb and stupefied.

Vision in the same night.

To the right of the bed of my wife there is a great angel of the most severe form in a

praying position.

To the left of him is a dark transparent dangerous mass. I see only the following forms in it
, , / =;

Then I see the angel to the left of me. He indicates a bright spot (*) from which a deathly pale maiden with almost closed eyes, black hair, sharp southern features, around 28 years old (the same as on p. 26) steps forward.

She remains around 2 meters from my bed and excites an uncomfortable sexual feeling in me.

1. II. Aug. 1919.

Dream: with a young man (tanned, smaller and younger than I), long adventurous journey on a light wagon with I horse.

Robberies, shooting, escape on winding country roads, through a tunnel where the stones of the vault threaten to fall.

Then a free fl.at landscape, where one escapes the enemy. Suddenly there is a palace with a doorway, where we enter.

My companion surprisingly strikes his hands together and calls "Ah."

We understand at once that we have fallen into the 17th century into the palace of a small despot, who has taken us prisoner and wants to leave us to starve.

But we know that we will escape by trickery (Wells, Time machine). The Black Books,

Vol. VII, Page 201-202

The reference is to H . G. Wells's science fiction novel The Time Machine (London: William Heinemann, 1895).

Jung had some contact with Wells.

It seems that they met on one of Jung's trips to London. In 1926, Wells presented a striking account of a meeting with Jung in his book

The World of William Clissold (London: Ernest Benn), pp. 91-96.

In 1929, Jung wrote to Walter Corti mentioning that he had recently met Wells at his house in Kusnacht, and recommended that Corti publish a translation of Wells's God, the Invisible King (London: Cassell, 1917); see Letters l , p. 69 .

Also see Vincent Brome, "H . G. Wells and C. G. Jung," Spring: An Annual of Archetypal Psychology and Jungian Thought (1975) : 60-62.

Jung described his impressions of Wells to Aniela Jaffe (MP, p. 13). The Black Books, Vol. VII, Page 202, fn 143

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=K0HX9PX6350B9XKBQN49&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

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23 November 1932 Visions Seminar Lecture III (2021-10-19 04:33)

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[1]Visions Seminar

23 November 1932 Visions Seminar Lecture III

We have two questions here. Dr. Escher says: "I believe that there is some analogy between the vision of the ants and the hallucinations of delirium tremens."

(Delirium tremens is not just drunkenness but an acute form of chronic intoxication produced by the absorption of alcohol.)

"The patient has visions of moving pictures on the wall, and sees and feels little threads or little animals like mice, beetles, and so on. A historic example in the Middle Ages was Bishop Hatto of Mainz, who took refuge from the persecuting mice in a tower in the middle of the Rhine near Bingen. But the mice swam over the stream. The Mouse-Tower was destroyed by the Swedes in 1635."

Well, the legend is that Hatto was a very bad man.

During a famine he locked many hungry people into a barn, which he put on fire, and while they were burning to death, he asked the onlookers whether they could hear the mice peeping.

But then the real mice came and attacked him, so he had to take refuge in that tower, and the mice followed him there and ate him alive.

Sure enough, there is a close analogy.

It is very unusual for visions of the kind that we are dealing with here to have that character of alcoholic hallucinations.

This is the neurotic type of vision, which is synthetic and usually lacks the peculiarities of disintegration.

If a vision breaks up into many analogous but smaller objects, it is an indication that a synthetic vision has disintegrated into its elements.

One sees such states in all cases of chronic intoxication, in fever, and also in dementia praecox, though in the latter, it is not just a mass of little things, but lumps of things, fragments of complex things.

But that is only interesting to the analyst in making a diagnosis.

In a case of delirium tremens, the person sees instead, as Dr. Escher points out, quantities of tiny things, the air seems to be full of threads or cobwebs, or little moving things like flies, birds, flying mice, or beetles, and he tries to clear them out of the air; or

he sees the floor covered with coins which he tries to pick up.

Or the objects may be on a larger scale.

I remember the case of a very intelligent fellow-he was a philologist and a very gifted historian really but he had an unfortunate love affair on account of which he got to

drinking heavily.

He lived on a street bordered by trees on either side, and one morning, when he opened the shutters and looked out of the window, he saw that a sort of market was obviously going on,

for there were lots of swine on the street, and not only on the street but winged swine were perched in the trees.

He thought that was very comical, a marvellous show, and he laughed and shouted to the people to look up at them, he made such a row that the police had to be fetched and they brought him to the clinic.

Such a symptom always means a peculiar disintegration, coming from a certain injury to the brain cells; in alcoholism there is no doubt that the brain cells really are injured, and I think that such visions are always disagreeable and uncanny.

In this woman's case I would not go so far as suggesting that there is a isintegration of the brain cells, but it is bordering on it, and that is

strongly supported by my experience that when a certain stage of psychological

development has been reached, it becomes more and more dangerous to regress.

In building a house, if a man falls off the scaffolding when it is only one yard from the ground, it is not dangerous; but when the building is up and the scaffolding is at a height of ten yards, he might be killed, and the higher one builds, the more dangerous the fall, of course.

So in psychology, if there is a certain achievement, if one has arrived at a certain insight and knowledge, then a relatively small mistake costs more than a very big mistake in the beginning; it may have appalling consequences simply on account of the distance one has reached; while as long as one does not know, even a very big mistake may pass unnoticed with no consequences whatever.

Our patient has arrived at a certain degree of individuation, and if she breaks up the circle that she has created, it is far more dangerous than if it had happened in the

beginning of her way.

Such an outburst as this, burning through into collectivity, would not have meant anything in particular then; you probably remember or have read in the former reports about earlier regressions which were much worse, and they were not accompanied by symbols that would be understood in that way.

But it seems to be dangerous now, and it is a fact, as I said, that in higher stages of development, peculiar disturbances of the brain may arise, as if the structure of the brain were changing, or as if certain cells were destroyed.

Such disturbances might go very deep and this would be an indication of it.

Now I do not say that this has really happened, it is merely a symbol of it.

This is not the real thing, it is merely anticipation, yet it may be leading to realities, to a possible disintegration.

That fire is an emotion which suddenly bursts forth, and she says the flame fell to the

earth.

A flame usually burns straight up, but that one regresses to the earth; it falls down and becomes a thread of fire running along the streets, meaning that it runs out into collectivity.

And for it to run along the surface of the earth is absolutely abnormal, it becomes the madjiyamoto, the water of fire, a stream of ants that run over one like burning

methylated spirits.

It is a fact which I also take from my experience that regressive libido is like a drug, it works like poison, a toxin; people feel terribly sleepy, they can hardly open their eyes and they feel generally unwell; the functioning of the whole body is upset, particularly the stomach, and it may cause a peculiar paralysis of the intestines, it affects the body as if it were a real chemical poison.

Of course that all comes from the fact that the function of the sympaticus is disturbed, and naturally the glands then produce something-a slight variation of the usual product-which has a poisonous effect.

These things are very little understood, but we know positively that in regressive moods, the viscosity of the blood decreases measurably, and the alteration of the blood must have an effect upon the whole body.

So it is possible that latent diseases may be suddenly released; a lingering infection, for instance, may flare up under such a condition, because the resistance of the body is reduced.

Therefore the extraordinary frequency of angina under psychological conditions.

I had a talk with a German professor of internal medicine recently who had also remarked it; he said that he considered it almost a psychological disease.

We generally hold that one catches a cold, or is infected, and that is a fact too, but people also have angina under certain psychological conditions.

The next question is from Mrs. Sawyer: "I would like to put in a word in favor of the positive value of inflation. Isn't it true that this patient can learn more through the process of identification than without it? If she had been entirely objective in the present situation, she would have remained lukewarm and untouched, but through the interplay of inflation and deflation, she can not only learn where her ego belongs, but can also learn to understand the inner meaning of what does not belong to her ego.

In other words, she can learn much more about the non-ego if she is identified with it for a time."

That is perfectly true, but inflation happens with such regularity, and with such overwhelming force, that you really don't need to say anything in favor of it.

It is as if you wanted to help along the bad weather; it happens so often here, and it is so convincing that it is not necessary to stand up for it, except perhaps in the way of consola-

tion.

You might say that it ought to be, that it also has its values and virtues, that the vegetation doesn't dry up on account of the rain, etc.

But this is weak consolation to people who are particularly depressed by the gloom.

And so it is with inflation; it is the regular thing, it is far more probable than the contrary.

For as long as you are unconscious of the thing, and inasmuch as it does act upon you, you must certainly have an inflation; you are filled with it and you cannot avoid it, because it happens before you know it.

Of course, it has its particular virtues, like any misfortune, provided that you make the right use of it.

An exceedingly negative experience, an error, may have a very high value because it gives you a chance to see the truth.

But it would be far preferable not to fall into error and to see the truth without it.

Unfortunately it is most probable that we never see the truth without falling first into error.

Mrs. Sawyer: Yes, but we always talk about the negative side and I was putting in one word for it.

Dr. Jung: If you were an analyst, you would not be inclined to say much for inflations.

Talk to a German about inflation for instance, tell him what a useful experience it is, and he will twist your neck.

We will go on now to the second vision.

The result of the first one is negative, so we may expect that our patient will try a second time but under somewhat altered conditions.

The next vision is called: "The Great Wheel."

What do you conclude from this title?

Dr. Bertine: The circle is forming again.

Dr. Jung: Yes, the wheel is one of the forms of the mandala.

You remember, we are now within the mandala, whatever that means.

It would be this figure.

Our patient continues: "I sat in the land overlooking the valley."

So she is in the same place again, the famous valley of the factories where she failed.

Two faces appeared on either side of me. One was utterly white, the other red and bloody. With theirteeth they tried to rend my garments.

What is this?

Mrs. Adler: The opposites again.

Mr. Baumann: The white face is the conscious spiritual side, and the red bloody face the chthonic physical side.

Dr. Jung: And how does it come about that she is attacked by the pairs of opposites?

Where does that start in the former vision?

Mrs. Sawyer: In her identification with the figure of Abraxas.

Dr. Jung: Exactly.

That figure of the sun god above, and the black snake underneath is in a way a reconciling symbol, they are together though in a monstrous form.

She succeeded in exteriorizing the pair of opposites in the form of that monstrous deity, in uniting them into one living thing, which is decidedly a great achievement.

She thereby declares that the pair of opposites is a divine matter which does not regard

man; man should exist outside and have it, rather, as an opposition to himself.

But here the pair of opposites have separated again, they have gotten into more or less human shape, they are faces; they left the divine form, they regressed, and now they are gnawing at her-she is attacked by this pair of opposites.

They are no longer opposite her, she is the victim in between.

Mr. Baumann: Can one not explain it by the fact that she is in the mandala now? She is between the two opposites as soon as she enters.

Dr. Jung: But she has broken through the mandala.

You see, the idea of the mandala is to protect, it is the sorcerer’s circle, she should be protected inside with the opposites outside.

In the East these mandalas are usually embedded half in the earth and half in heaven, the horizon line being in the center.

It is like heaven and hell, the benevolent gods and the great teachers above, and below the infernal demon world, denoting that man is half in the demon world and half in the heavenly world, but protected against the influx of both by the magic circle.

For we have to be protected against the things from above just as much as the things

from below.

Why is that so?

Mrs. Sigg: The human form could be dissolved.

Dr. Jung: The real danger lies in the fact that you can be dissolved by the good as well as by the evil.

The figures above are much too big, so when you identify with them you have an inflation and are dissolved just as much as you are dissolved by the devils.

It doesn't matter whether the effect comes from the good side or the bad side, one is dissolved in either case.

But of course it makes all the difference in the world practically.

It is best to be neither too good nor too bad, and the worst is to be dissolved in an inflation, to lose one's proportions.

So people say nowadays that it doesn't matter so much that a thing is bad or indecent, but it matters that it is in bad taste-no sense of proportion.

A hero of virtue may be just as unpleasant as someone who is subject to all sorts of vices, one doesn't feel well with such people.

In the one case it is distasteful to be with vicious people, and in the other one suffers from feelings of inferiority which is not pleasant either, so one had better avoid the extremes.

That the right measure of things is a superior ethical principle, is an idea which has occurred several times in the history of the world, for one can avoid the bad as little as one can avoid the good; so take the right measure of both and then one will be a more or less complete human being.

Our patient is here again in the old conflict between the pair of opposites.

Perhaps you remember her picture of that in a former seminar [see plate 6].

Mr: Baumann: Was it not the Indian standing between water and fire?

Dr: Jung: Yes, right in the beginning her animus was in such a condition, so she was also.

Arrows were aimed at her from either side, she was between fire and water.

It is a very similar situation here.

And what does it mean that they tried to rend her garments with their teeth?

Mrs. Sigg: It is an attempt at a more natural state.

Dr: Jung: You think that those faces tried to get her into a more natural position en costume d 'Eve?

Mrs. Sigg: More human.

Dr: Jung: Is it particularly human to have no garments on?

Mr: Baumann: Is it not that the opposites are attacking the persona?

Dr: Jung: One can understand these garments as a persona, but would you think that that pair of opposites were trying to take off her persona?

Mr: Dell: They are trying to tear her.

Dr: Jung: Yes, they are trying to eat through the garments like mice or ants.

Therefore the analogy of the ants which also devour things, they eat their way through all garments or husks. It is simply a sort of speech metaphor.

She is protected by garments, but the pair of opposites are slowly gnawing away like mice, and they may finally get at her flesh.

Then she says: "I stood up-saying as they tore off my outer veils-'I have many garments.'

She tries to put layers and layers of protective garments between herself and the gnawing pair of opposites.

That she has many garments means that it would take a long time to get at her.

This is the attempt at creating the magic circle again, by which she may be protected against the influences of the world above and the world below.

She must keep in the center in order not to be torn asunder.

Dr: Bertine: Is that not connected also with the myth of Ishtar, who went to the underworld seeking her lover Tammuz and had to shed her seven veils one after another until she stood naked?

Dr. Jung: Yes, it is a very similar motif.

You see, this is not exactly a persona, because it is not a question here of what her relation to the world would be, it is an inner problem, the question of what her relation

to herself would be.

For you can have a sort of persona toward yourself.

You have illusions about yourself, you want to appear to yourself in a certain way, and that can be expressed as garments, sort of illusory veils, behind which you try to hide from your own view.

These veils are between herself and her own eyes or consciousness; it is an unwillingness to face the real truth about herself, for inside she would naturally be

quite naked.

Therefore if people put a figure in the center of a mandala, it is usually a naked figure, because you are there exactly what you are.

For instance, you have seen perhaps a so-called melothesia of the Middle Ages, which means a certain position of the limbs.

There are such figures in the famous Lucca manuscript of Hildegard von Bingen, for instance; an Englishman has published a book about it, but one finds them in other books too.

It is often painted in this form as a five-rayed star, the star of man, the pentagram.

This figure serves the purpose of showing the microcosm within the macrocosm, and therefore it is usually surrounded by the phases of the zodiac, or the phases of the moon, showing how man is placed in the cosmos, his relation to the stars or the

elementary powers.

It is always a naked figure because it shows man as he is without any veils, the true man. But our patient still has garments or illusions about herself, as if she had been playing a role before herself.

We all do that, and naturally one cannot individuate as long as one is playing a role to oneself; the convictions one has about oneself are the most subtle form of persona and the most subtle obstacle against any true individuation.

One can admit practically anything, yet somewhere one retains the idea that one is nevertheless so-and-so, and this is always a sort of final argument which counts apparently as a plus; yet it functions as an influence against true individuation.

It is a most painful procedure to tear off those veils, but each step forward in psychological development means just that, the tearing off of a new veil.

We are like onions with many skins, and we have to peel ourselves again and again in

order to get at the real core.

The way of the chakras in Tantric yoga is a tearing off of veils.

Even when one seems to have come to the core, there is usually another veil of illusion, which later has also to be torn off, and each time it rends one's heart, it is a very grave experience, until one at last reaches the state in which one can consider oneself safely inured.

The reason why the first vision failed in its attempt is that there have been such illusory veils, and therefore she should somehow get out of them since she needs to get at the core.

But garments are useful for protection; as the onion needs its skins, so we need the veils of illusion.

Now she says: I stood clothed in black shot through with veins of green.

When the two faces saw this they vanished.

So she discovers that her skin is now black with veins of green.

There is no certainty that this is really her skin, however; most probably it is still a garment. And what kind of garment?

Mrs. Adler: It is the true garment.

Dr. Jung: Yes, it is that veil which for the time being is ultimate; it is the garment that she apparently has to wear until a time comes when even this has to be torn off or changed into another one.

Mrs. Fierz: Could you not also call these garments attitudes?

Dr. Jung: Yes, garments are attitudes.

Mrs. Baynes: But could it not also be taken as a regression? Say that she refused to face the pair of opposites?

Dr. Jung: Well, that remains to be seen. If the further progress of the vision should be hampered, or if she should meet with a new disaster, we could be sure that her attitude has not been a true one, and in that case something else must happen to help her out of the trouble.

But so far we only know that the pair of opposites vanish, so we may assume that,

apparently, this garment is right.

I am absolutely incapable of telling you why it is right, there is probably a very good reason, but I don't know whether we can find it out.

Does this black shot with green convey anything to you?

Mrs. Sigg: It means that there is some hope in the blackness.

Frau Durler: It is like a snake’s skin.

Mr. Allemann: It is the color of the earth, black, with green for vegetation.

Mr. Dell: There is a kind of black marble shot with green.

Dr. Jung: We now have a number of allusions.

From a moral point of view there is much darkness, but also a ray of hope.

Or we can say it is black soil with shoots of green coming up, meaning the black earth

which begins to be fertile.

Then the black snake with the green pattern would go very well with the earth because all serpents are chthonic.

That she has the chthonic attitude, that she is just earth, say in the very beginning

of spring, would be the best interpretation according to my idea, because we are right at the beginning of the mandala psychology.

Now what is at the beginning-expressed in Indian terminology?

Mr. Allemann: The seed of the yoga tree.

Dr. Jung: And that would be in muladhara, in the blackness where things begin; and the green shoot, or bud, is Shiva.

So that garment is probably highly symbolical. I forgot to mention the marble.

That would suggest the hardness and coldness needed to stand the onslaught of the

pair of opposites.

You cannot be volatile in any way, you must be heavy like stone in order to stand the movement which begins when you are their victim.

Well, under these conditions it is understandable that the opposites can disappear. Then she says: "Once again I tried to descend into the valley."

With that attitude she can try again. "I walked down between a narrow defile with tall black rocks on either side."

The way down always signifies going into the unconscious, or towards things unknown,

for the unconscious contains not only the past but also what is hidden in the future.

So her future, or whatever the purpose of her development may be, is unknown, and moving into the unknown is a descent into darkness.

Then the rocks on either side would be the opposites again.

Here are the faces but in a different form and no longer active, they are now rock faces, petrified; they simply mark the way she has to go, and she walks between them.

And the way between the pair of opposites would be the way of Tao, which justifies our idea that her garment for the time being is probably right.

She continues: "I beheld a woman grown into the earth."

This bears out what we just said, this is the chthonic attitude. What does that symbolize?

Dr. Reichstein: The tree.

Dr. Jung: Yes, that woman half buried in the soil suggests muladhara, of course, and also the Lamaistic mandala that is em bedded in the earth; she is grown into the earth like a tree, indicating growth, which again bears out what we said about the shoot of green. "Her hair was in a half stagnant pool of water and swayed slowly back and forth."

Now this is difficult, a series of motifs. What does the hair symbolize?

Miss Hannah: Thoughts.

Dr. Jung: Yes.

Hair is mana in primitive psychology, the mana irradiation or emanation from the head, so it often means thoughts.

Therefore to cut the hair was supposed to deprive a man of his strength, as Samson

lost his strength when his hair was cut by Delilah.

The analyst is often expressed as a barber in dreams because he washes peoples' heads. That is a proverbial expression in this country; when one scolds somebody, one says: "!ch habe ihm den Kopf gewaschen. "

Then combing the hair means straightening out the thoughts, cleaning or putting the hair in order means putting the mind in order.

In primitive psychology hair has a magic effect.

When primitives cut their hair they guard it carefully, they hide it away or put it into the fire in order that no sorcerer can get hold of it to work evil.

Also, when they cut their nails, they are very careful not to lose a single particle.

Mr. Dell: What about the loss of hair in the night sea journey? Is that mana?

Dr. Jung: That is a comparison with the sun.

You see, babies are born without hair, and old people lose their hair; so when the sun is setting the rays get shorter and it is buried in the underworld, and when it comes up it also has no rays, it has no power yet.

Now the next thing is the stagnant pool.

Mrs. Sawyer: Her thoughts are apparently in a stagnant place where they do not move; there is no life, there is something wrong.

Dr. Jung: Yes, the stagnant pool simply means standstill.

And her thoughts are moving idly to and fro in that stagnation, meaning that they are occupied with nothing in particular, they are aimless, without direction or purpose.

Dr. Reichstein: The second center is svadhisthana.

Dr. Jung: Yes, we must place that pool of water.

We were in muladhara, and now comes an entirely new motif; suddenly there is a pool of water which must refer to svadhisthana, another form of the unconscious.

Hitherto we have only had the earth, but now comes a new element; her thoughts are already moving aimlessly to and fro in svadhisthana.

Now what does that symbol denote as to the importance of her thoughts?

Mrs. Sawyer: A standstill.

Dr. Jung: So we must assume that her thought activity is not the real thing, that her activity must be somewhere else.

Getting into such an idle to and fro movement usually means a very typical psychological condition:perhaps you are busy with something and then suddenly notice

that your thoughts are always returning to the same spot, leaving it and returning again a thousand times, merely passing to and fro.

Frau Durer: One is waiting.

Dr. Jung. Just waiting, as when you are walking to and fro in the street,

it is probable that you are waiting for somebody.

So it is just to pass the

time, apparently her thoughts at the actual moment are absolutely purposeless.

And you remember she is an intellectual type, she has made constant use of her keen mind, and she has an active animus, so it is quite an achievement when she can leave her thoughts alone.

In such a case, as I said, the real activity is elsewhere.

You usually find that you are unaware of something moving in the unconscious-an important unconscious content which you cannot get at.

You try in vain, your thoughts move to and fro on the surface, but nothing happens because you cannot get at the thing within, the real activity is inside.

Like the famous problem of Buridan's ass that stood between two haystacks and didn't know which to eat first, and finally he died of starvation.

I often use that example with my patients and you can very well imagine why.

For what was the real reason of that queer behavior?

Mrs. Baynes: He wanted to have both at once.

Dr. Jung: That was exactly the trouble. But when does that happen?

Mrs. Sigg: He wanted something else more important.

Dr. Jung: Yes, he really did not want either, there was something much more important.

Dr. Escher: To die.

Dr. Jung: Exactly, so he died, he committed suicide.

Question: The patient speaks in the first person, but here she speaks of that woman. Why is that? Is it not herself or is it something strange to her?

Dr. Jung: It is strange to her, but of course it must be a projection of herself.

One's own face in the mirror often seems strange because one sees it under a new aspect, and so she sees herself there under a new

aspect, rooted in the earth. It is a new thing that comes to her which she has apparently not foreseen.

You will now understand the next sentence: She was in travail and I stood while she gave birth.

From a white placenta emerged a creature in the shape of a child.

You see that is the activity.

The thoughts are idle because it is a matter now of an entirely different thing, it is a matter of childbirth. Now what is the difference?

Remark: The real movement is going on below.

Dr. Jung: Quite so, but what is the difference between the two things?

Dr. Bertine: Giving birth to the child is automatic, and the other is purposeful.

Dr. Jung: That is true, but we could find perhaps a more suitable formulation for it. There are certain experiences in analysis that clearly show the difference.

Mrs. Sigg: I think it must somehow be a birth from the water, because the placenta is generally red and this is white.

Dr. Jung: But why should it be from water?

Mrs. Sigg: Because it is white.

Dr. Jung: Well, if you say the water center, svadhisthana, you are probably right, and that is white.

Now what is the difference between these two activities?

Mrs. Adler: It might be that the activity of the thoughts-the hair-is from the ego mind, and the activity of that other woman is more the activity of the Self.

Dr. Jung: Yes, there you are on the right track.

You see, it is just the difference between muladhara and svadhisthana.

One might imagine that this whole thing was mental, something one could think, and that one makes thoughts as one pleases just as one can arrange one’s hair as one

pleases-one can wear it in this fashion or another.

The mind seems to be that region in which one can do what one likes, one can invent any kind of fantasy.

That is why people take so little stock in it, they play with it.

So the assumption is that our concern with these visions is entirely a mental job, and therefore in the sphere of arbitrary dealings.

People have not discovered yet that a thought can be, also, something like a child, that thought production is like real childbirth.

They often assume that any thought production which appears to be fluent and easy is just shaken out of the sack, as we say, like a conjurer’s trick.

For instance, I once wrote a theme in school which read quite fluently, as a matter of

fact, it was quite good, but I got a bad mark because the teacher said I had not taken any trouble over it.

As a matter of fact, I had taken the greatest trouble over it, far more than ever before.

But then the teacher said that would be like the dictum of Horace in the Ars Poetica, that the finished poem is one which reads so easily that the poet would seem to

have had no trouble with it at all-"and that is not the case with you. "

You see, there are indeed symbolic thoughts, which have exactly the value of facts, as much value, for instance, as childbirth, and only these thoughts are really convincing.

Mental thoughts are not convincing, they are just a passing breath.

But the symbolic heavy thought is hard like stone, it is eternal.

There are certain thoughts which last forever, which started their existence in the dawn of humanity and are still going strong; there are certain convictions which are millions of years old, and they are like granite, they still hold good, they are absolutely unshakable.

But they are never produced by mental activity, one can almost say they are never produced by a brain; they come from the stomach or anywhere else, they are hard facts born out of the body.

One sees that difference very much in analysis.

As long as analysis moves on the mental plane nothing happens, you can discuss whatever you please, it makes no difference; but once you strike against something that is below the surface, and up comes a thought in the form of an experience, the thought stands against you so that it becomes your object.

The word object comes from the Latin objectum, which is something that is thrown

against you, thrown from opposite you.

When you experience that, you instantly know that it is a fact and you don’t doubt it any longer, it is there as if it were part of yourself, of your body even.

That is a fact which is particularly noticeable in female psychology, one sees most strik-

ing instances.

For months, for years sometimes, women suffer from certain physical symptoms which apparently belong to the physiology of the body, and then it slowly turns out that they arise from a thought which is painfully coming to the surface; then the symptom

disappears, and there is the thought.

Such a thought is as if extracted out of the veins, the bones, and the muscles of the body, and it has body; it is essentially a fact.

You cannot see it so clearly in men, because their thought has very much more to do with the brain.

Eros is rooted in man’s body as thought is in woman’s body.

You see, a man also has a set of feelings which he plays with, he applies feelings, but he usually does not know the feeling that is rooted in the body; when he experiences that he just capsizes.

And so with the thought of the woman; it can upset her completely, but it must be the kind of symbolic thought which grows out of the body.

That is what our patient experiences here.

You see this has to do with the first part of the analysis where there had to be a good

deal of hair washing, and she probably thinks still more or less in that way, that it is a mental job.

But now she experiences the birth of symbolic thought.

Mrs. Sigg: In the conversation between Christ and Nicodemus, Christ says man must be reborn from water and the spirit. Would it not be the same situation?

Dr. Jung: It obviously refers to that kind of experience, that it must be a real rebirth, and that is connected with the body; the justification, for the baptismal rites, the eating and drinking, the washing, etc., is that they suggest the bodily quality of the symbol; the symbol always needs body, it always wants physical expression.

Therefore those periods in history, which are characterized by a positive religion, are also periods of the most living and most beautiful art.

Now she says about the birth of that creature that it emerges from a white placenta.

This is most unusual, the child would not come from a placenta.

What is the matter here?

Mr. Dell: Is placenta the afterbirth of a child that comes too late, out of time?

Dr. Jung: No, the child emerges from the womb, and after the child comes the placenta, also from the womb; but the child never emerges from the placenta.

There is a primitive superstition about that; they believe that man always has a double, the double being a ghostly brother who was the life of the placenta-the afterbirth is also a birth, but a ghostly one.

Therefore in many primitive tribes the placenta is not simply disposed of as it is with us, but buried decently and with great ceremony because it is the corpse of the shadow brother.

Now what kind of child would arise from a placenta? Does that not suggest something to you? How does the placenta look?

Mrs. Sigg: Is it not the element for nourishment?

Dr. Jung: Yes, it is exactly like roots in the womb of the mother, a sort of plantlike growth where the blood vessels of the child merge immediately with the blood vessels of the mother.

So it is like the roots of the tree reaching in to the crevices of the soil where there is water and food, and the child draws its nourishment by that means out of the mother’s body.

Now the placenta is circular in shape and a child rising out of it suggests a mandala.

This is a bit far-fetched, you will say, but you will presently see that my hypothesis proves to be correct.

You see this is the ghost child, the double, the ghost of the afterbirth.

You probably noticed that she said "a creature in the shape of a child," and that sounds rather peculiar, you are not just prepared to see a lovely baby.

And she says: "It had four eyes bulging forth from its head." So it is no lovely sight, it is again a monster. "Its hands were clubs, its feet were claws."

It is a very monstrous child really.

It cannot be anything normal because the placenta is not a normal human body, it is

a symbolic body that soon disappears because the life of the afterbirth child is not meant to be an ordinary life, but a sort of breath body that lives on. In other words, it is a spirit that accompanies one, it is one’s secret, one’s shadow.

Synopad is the Greek term for it, which means the one that follows after, who is born with one, following one closely; it is the demon that accompanies one throughout life.

Now the umbilical cord is rooted in the circular placenta, and out of the circle as a matrix grows the child, the spirit of the placenta.

The whiteness of the placenta suggests the mental quality here; as a matter of

fact it is blood red, so that the white indicates that it is a child of light.

It must be a spirit that has to do with consciousness, it must contain light.

Miss Hannah: Do you suppose it has anything to do with ectoplasm?

Dr. Jung: A number of cases have been observed where the ectoplasm started from the genitals, and it may be that it is the double; I don't know, I have not had enough experience in that respect to decide.

At all events it is a symbol.

Now that child is a monster, and that is like what figure we have already spoken of?

Mrs. Sigg: I have noticed that the children of the Greek sea gods and goddesses were monsters.

Dr. Jung: Monsters usually come from the sea, but I don't know whether that is true of all those monsters in Greek mythology.

But what is that figure?

Mrs. Adler: It is Abraxas.

Dr. Jung: Yes, but now in a different form.

And what is the remarkable feature in this child's case?

Mr. Baumann: The four eyes, which suggest the mandala symbolism.

Dr. Jung: Again the mandala symbolism; it would be the child that is in the center and it is looking in every direction, on both sides and forward and backward.

That would mean an all-round consciousness seeing on all sides, a complete consciousness.

You see, the field of consciousness extends as far as the field of vision; therefore behind us is the kingdom of the unconscious.

But if one has four eyes, with two of them one can see everything within the one hundred eighty degrees in front, and with the other two whatever is in the one hundred eighty degrees behind.

Dr. Escher: Like Janus.

Dr. Jung: Yes, Janus was such a monster, and what else is suggested?

Dr. Wharton: The four functions.

Dr. Jung: The four functions, or the vision of Ezekiel of the seraphim with the four faces looking in the four directions.

A picture of the Trinity with three heads was interdicted by a papal bull in the early seventeenth century.

To paint the Trinity in that form was not allowed, but there is still one of those forbidden representations in the chapel of the monastery of St. George at Stein on the Rhine.

Then one is reminded of Faust's question: "There are three and where has remained the fourth?"

That is the devil, of course.

Mrs. Fierz: Could not those two figures of Abraxas be compared with the bija-deva?

Dr. Jung: Yes, the bfja-deva is an invisible, unnamed deity that has four arms-instead of four eyes; it is always inside the letter, as you remember from the Tantric Yoga Seminar.

Shiva usually has four arms reaching to the four corners of the world, it is the same idea.

So this child is also a truly East Indian product, one could say, appearing in an entirely Western mentality-it is as good as a Hindu Vishnu.

When our patient had this vision, we had no idea of those Indian gods, nor did we know anything about the Tantric yoga, but it suggests very clearly the four-faced Brahman that rises from the lotus, or that grows out of the navel of Vishnu.

The lotus growing up out of the sleeping god is exactly this idea, the flower is the spirit of the placenta.

Now the hands were clubs and the feet claws. Here we must go back to the last vision.

What was it there?

Miss Hannah: It was a bow.

Dr. Jung: Yes, the Abraxas in the last vision was armed, and the Hindu gods always carry certain emblems or implements, usually weapons.

Here is the same idea; claws are an animal's natural weapons, while the clubs are man-made.

So this is a very warlike creature apparently.

She doesn’t say how many arms there are, but it has to do with the four eyes, and the hands are at all events qualities.

Now what kind of character would you expect such a being to have?

Frau Durer: Aggressive.

Dr: Jung: Yes, warlike, violent. And what do you think about this fact?

Mrs. Adler: She has a child which may be dangerous for her.

Dr: Jung: Yes, and this thought stands in opposition to her former conscious attitude, where thoughts were playthings, inventions of her own, arbitrary wish-fulfillments perhaps.

But this birth shows that thought can be a most aggressive and dangerous thing, such as was suggested by the Abraxas vision before.

Now if you look back into history and ask yourself why such a figure as Abraxas is always represented with a whip or a sword and a shield, you find that the god is really warlike, his weapons are the sign of power, he can use the whip on you.

And have we not something similar in the Bible?

The connoisseurs of the Bible to the fore!

Mr: Dell: Jesus had a scourge in the temple.

Dr: Jung: Yes, he behaved rather aggressively in the temple.

And he said: "I have not come to bring you peace, but a sword."

He was very warlike too.

And he cursed the sterile fig tree, you remember, and said it should be thrown into the fire.

Then Mithra was the god of the soldiers.

He was a very efficient man, the bullfighter, the toreador really, the typical hero figure of the arena.

In those days they did not stab the bull with a long sword through the neck, they jumped upon its back and killed it with a short sword through the side.

So it is very characteristic that those spiritual, most highly symbolic gods-even the man-made, the consciously built-up concepts of gods-were equipped with all the

paraphernalia of violent warlike demons.

Dr: Escher: In the Book of Job, the leviathan and behemoth are the beginning of the way of God.

Dr: Jung: Yes, but that is more the danger of Yahweh; those terrible monsters on land and sea always symbolized the power of the gods.

But I am laying particular stress upon the artificial man-made gods, the idea that even those gods that were philosophically elaborated were exceedingly dangerous.

That is expressed by the man-made weapons.

All those age-old dangers are animals, crocodiles, snakes, etc., but weapons as the

attributes of gods are more man-made. Carl Jung, Visions Seminar, Page 814-830

Ishtar, ancient goddess of fertility, love, and war. The chief goddess in Babylonia, her

worship spread to Assyria and throughout western Asia. In Sumer she was worshipped as Inanna-Lady of Heaven. See S. Perera, Descent to the Goddess (Toronto, 1981), and B.

Meador, especially The Divine Feminine and Modern Women (San Francisco, 1984).

Hildegard of Bingen (1098-1179), German mystic who had religious visions, was

skilled in medicine, and predicted future events; as a consequence of these gifts, she led a public life of service as well as a private one of prayer. Her book is Liber Divinorum Opermn (Codex Luccensis, Lucca, 1942). The Englishman was Charles Singer in Studies in the History and Method of Science (Oxford, 1917).Jung refers to Hildegard of Bingen often; see General Index, CW 20, s.v. He refers to Liber Divinorum Operum in CW 9 i, par. 703n., fig. 48; cw 12, fig. 195.

Horace (Horatius Flaccus; 65 B.c.-8 B.C.), Roman lyric poet and Epicurean whose Ars

Poetica was written to dissuade the son of a friend, who had little talent, from writing

poetry. Jung included a longer and more painful version of this autobiographical story

and his ensuing depression in MDR, pp. 64ff.

Jung, The Psychology of Kundalini Yoga (Princeton, 1996). See also "Psychological Comments on Kundalini Yoga" (excerpts from the seminar) in Spring 1975 and 1976. The seminar

was given in the fall of 1932 just before the start of the autumn series of the Visions

Seminar. See above, 24June 1931, n. 1. The bz?ja-devais the deity of the bija: the seedlike

form or dot that is the essense of a mantra, as form comes into being, springing from the void. The bija symbolizes the mind of Buddha: it is visualized as transforming into a deity and connecting its energy with that in the heart of the visioner. See John Blofeld, The Tantric Mysticism of Tibet (New York, 1979).

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=YK3KW0TKRJRQFN7EG927&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=6c36ce61-93e6-42d5-b2cb-2233a70

What is especially significant here is that God is conceived at the same time as the Creator of nature. **(2021-10-20 04:05)**

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Sexuality is not mere instinctuality; it is an indisputably creative power that is not only the basic cause of our individual lives, but a very serious factor in our psychic life as well.
- CARL JUNG, THE STRUCTURE AND DYNAMICS OF PSYCHE
JUNG
WWW.JUNG.ORG

[1]Structure and Dynamics of the Psyche

The philosophical concept of mind as "spirit" has still not been able to free itself, as a term in its own right, from the overpowering bond of identity with the other connotation of spirit, namely "ghost."

Religion, on the other hand, has succeeded in getting over the linguistic association with "spirits" by calling the supreme spiritual authority "God."

In the course of the centuries this conception came to formulate a spiritual principle which is opposed to mere instinctuality.

What is especially significant here is that God is conceived at the same time as the Creator of nature.

He is seen as the maker of those imperfect creatures who err and sin, and at the same time he is their judge and taskmaster.

Simple logic would say: if I make a creature who falls into error and sin, and is practically worthless because of his blind instinctuality, then I am manifestly a bad creator and have not even completed my apprenticeship. (As we know, this argument played an important role in Gnosticism.)

But the religious point of view is not perturbed by this criticism; it asserts that the ways and intentions of God are inscrutable.

Actually the Gnostic argument found little favour in history, because the unassailability of the God-concept obviously answers a vital need before which all logic pales.

(It should be understood that we are speaking here not of God as a Ding an sich, but only of a human conception which as such is
a legitimate object of science.) Carl Jung, CW 8, Para 102

1. https://smile.amazon.com/Structure-Dynamics-Psyche-Collected-Works/dp/0691097747/ref=sr_1_1?dchild=1&keywords=jung+collected+works+vol+8&qid=1608988213&sr=8-1

...Jung received a manuscript from an elegant and beautiful woman. (2021-10-20 04:17)

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[1]Black Books

In "Dreams," in a dream of February 4 , 1917, set in Geneva, Jung received a manuscript from an elegant and beautiful woman.

A German named Wahnschaffe (mad-tub) also appeared in the dream.

In his associations with this, he noted that he felt a strong longing toward Maria Moltzer.

Regarding the manuscript, he noted , "Idea of M. M. that she had inspired my libido work.

Typewritten, like my manuscript. My own manuscript presented by the soul."

Of the name Wahnschaffe, he noted, "comical name.

Like Wahnfried [mad-peace]. Wagner- Mrs. von Bulow.

Nietzsche and Cosima.

I and M. M.

Zarathustra without her" (pp. 3-4).

Cosima von Billow was the illegitimate daughter of the composer Franz Liszt and the wife of the conductor Hans von Bulow.

She had an affair with Wagner and married him.

Wahn fried was the name that Wagner gave to his villa in Bayreuth.

Around January 3, Nietzsche sent Cosima a letter simply stating, "Ariadne, I love you! Dionysus" (Nietzsche digital critical edition, www.nietzschesource.org, BVN-1889, 1242a).

There is an undated, possibly unsent letter of 1916-17 from Jung to Moltzer, who had recently moved nearby to Zollikerberg, in which Jung wrote that he was thinking about her all the time (JA). The Black Books, Vol. VI, Page 285, fn 321

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=XGDNH7UIONXM&dchild=1&keywords=jung+black+books&qid=1609341239&sprefix=ju

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In 1912, Jung had a first dream of a white bird, namely “a small seagull or a dove”, (2021-10-20 04:28)

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[1]Phanes Volume 1 - 2018

In 1912, Jung had a first dream of a white bird, namely “a small seagull or a dove”, that rested on his table, in the garden, and then turned into an eight-year-old girl with blond hair who began to play with his children.

After a while, the creature transformed itself into a bird again, and spoke these words to Jung:

“Only in the first hours of the night can I transform myself into a human being, while the male dove is busy with the twelve dead”.

After having spoken, the dove flew away.

That dream triggered Jung and anticipated the first visions which led him to write Liber Novus.

His difficulty to interpret it made him seriously think of a collective fundament in the unconscious for the first time.

According to his Black Books, the dove dream was also responsible for Jung’s decision to start an affair with Toni Wolff, whom he had known for three years. Gala Domenici - Nietzsche Zarathustra, Jung The Red Book and visionary Works Page 168

1. https://phanes.live/539-2/

Truth to tell, I have a very high opinion of fantasy. (2021-10-21 04:08)

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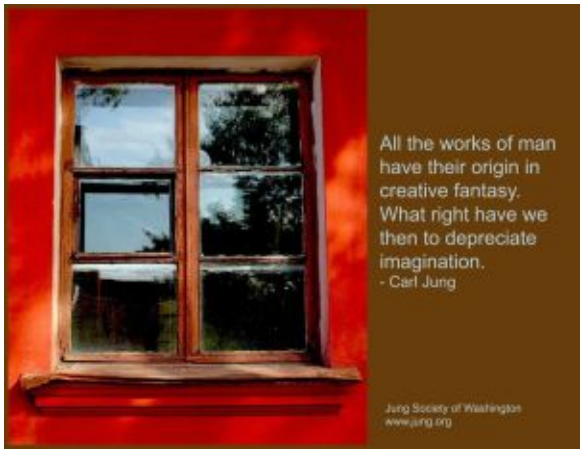
All the works of man have their origin in creative fantasy. What right have we then to depreciate imagination.
- Carl Jung
Jung Society of Washington
www.jung.org

[1]Modern Man in Search of a Soul

I do not think that I underestimate the risk of this undertaking.

It is as if one began to build a bridge out into space. Indeed, one might even allege-as has often been done-that in following this procedure the doctor and his patient are both together indulging in mere fantasies.

And I do not consider this an objection, but quite to the point.

I even make an effort to second the patient in his fantasies.

Truth to tell, I have a very high opinion of fantasy.

To me, it is actually the maternally creative side of the masculine spirit.

When all is said and done, we are never proof against fantasy.

It is true that there are worthless, inadequate, morbid and unsatisfying fantasies whose sterile nature will be quickly recognized by every person endowed with commonsense; but this of course proves nothing against the value of creative imagination.

All the works of man have their origin in creative fantasy.

What right have we then to depreciate imagination?

In the ordinary course of things, fantasy does not easily go astray; it is too deep for that, and too closely bound up with the tap-root of human and animal instinct.

In surprising ways it always rights itself again.

The creative activity of the imagination frees man from his bondage to the "nothing but" and liberates in him the spirit of play.

As Schiller says, man is completely human only when he is playing. Carl Jung, Modern Man in Search of a Soul, Page 66

1. https://smile.amazon.com/Modern-Search-Soul-Carl-Jung/dp/0156612062/ref=sr_1_1?crid=14AEEPLR9PH30&dchild=1&keywords=jung+modern+man+in+search+of+a+soul&qid=1609

The seventh sermon had culminated in an evocation of a star God: (2021-10-21 04:48)

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[1]Black Books

The seventh sermon had culminated in an evocation of a star God:

At immeasurable distance a lonely star stands in the zenith.

This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world.

This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently.

To this one God man shall pray. The Black Books, Vol. I, Page 59

in the last sermon you find the beginning of individuation, out of which, the divine child arises.

Please don’t speak of these things to other people.

It could do harm to the child. The child is fate and amor fati & guidance and necessity- and peace and fulfillment (Isaiah 9:6).

But don’t allow yourself to be dispersed into people and opinions and discussions.

The child is a new God, actually born in many individuals, but they don’t know it.

He is a "spiritual" God. A spirit in many people, yet one and the same everywhere.

Keep to your time and you will experience His qualities. Carl Jung,The Black Books, Vol. I, Page 50-60

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3M3035XJJHZWG&dchild=1&keywords=jung+black+books&qid=1606994113&sprefix=j

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30 November 1932 Visions Seminar Lecture IV (2021-10-21 05:18)

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[1]Visions Seminar

30 November 1932 Visions Seminar Lecture IV

I have received certain reactions to the last seminar.

One is from Mrs. Sigg, but I am afraid it is too extensive to deal with now.

She chiefly objects to the white placenta that apparently contains no blood.

This objection is quite justified.

But of course we are in no way capable of changing these visions, they are just what they are; there is no mistake about them, they are facts.

Naturally facts do not always satisfy us, and we wish perhaps in a very natural yet shortsighted way that they were different.

Dreams also are not always what we want them to be; they are sometimes unpleasant, unsatisfactory, yet they are what they are.

So this placenta is unfortunately white; there is nothing to be done about it.

But I understand that Mrs. Sigg misses the blood in that rebirth mystery.

In all these visions there is really not much blood.

As a matter of fact, they are thinner than ether, they are the flimsiest fabric you can imagine; when one reads them without any commentary one gets nothing out of them; it is an almost meaningless succession of images which convey practically nothing.

Yet they contain the skeleton of ideas.

The forms are there, but it takes no end of trouble to make the contents visible.

They are like a book consisting of mathematical formulae which convey nothing to the

layman, but give it to a mathematician and he will tell you a most interesting

story. Or like a musical composition, which to someone who cannot read the notes is just paper printed with black hieroglyphics; but let a man with musical imagination read it and he hears the music.

So if I read these visions with attention, I hear the music, I get the meaning of the whole thing, because they have meaning.

As I told you, I never analyzed these visions with the patient, partially because there were many things in them which I only understood subsequently.

Then it was far too much, one needs years of painstaking work to decipher the whole of that text.

Just as in cases of insanity, where one has a full record of all their funny ideas and hallucinations, one needs years to plough through the material, to fill it with objective meaning.

It is like a phenomenon of nature, say a meadow full of flowers and beetles and so on, which seems to be just an ordinary meadow with nothing special about it.

But a scientist could spend many lives working on that one meadow in order to elucidate all the mysteries contained in it-and then not come to an end.

So the lack of blood here is lamentable, but we have to cope with it.

Mrs. Adler: Is it not dangerous if a patient does not understand his visions? He should have some relation to these unconscious events.

Dr. Jung: It is not necessarily dangerous if the unconscious process contains no blood; it lacks reality in that case and so is not dangerous.

Mrs. Sawyer: The first book seemed to have blood in it.

Dr. Jung: It looked so, that is true, but when you read the visions without commentary they are as remote as these we are dealing with now.

Even if she is bathing in liquid lava and boiling blood, it is just blood that is painted on the surface of the unconscious. It is not reality.

Mrs. Sigg: Such visions would not be amusing to me!

Dr. Jung: It would not amuse you because your attitude is different.

Very different species of human beings populate this earth, and what is most important to us might be most unimportant to other people.

You yourself might have certain experiences which simply wouldn't touch you.

For instance, if I discover an incest fantasy among other ideas in myself, it is absolutely indifferent to me.

But a person who was just beginning to understand analytical ideas would make a tremendous row over it.

At first one is terribly shocked that one could have the idea of killing one's father or mother, or sleeping with one's own sister-until it becomes merely a speech metaphor.

Some people are shocked when they discover that they have a selfish idea.

It is most obvious that people are egotistical and autoerotic and selfish, but they simply don't know it.

If one says: "Don't you see that you have a certain tendency to seek your own particular advantage in this case," it is a most terrible discovery which may produce a volcanic outburst; while other people just accept the fact with a smile-naturally one is seeking one's own advantage.

And of course it would convey absolutely nothing to a layman to dream of having given birth to a monster, he would say: "And what then?"

Mrs. Sigg: Then is it a fact that there are patients who never get great emotions from their dreams or their visions?

Dr. Jung: A patient might get tremendous emotions from certain dreams or even from certain visions, but there are also visions which have never been accompanied by any particular emotion if the patient was absolutely unable to establish a connection between his fantasy images and his life.

It is as if it had happened in an isolated soundproof room where nothing of the world entered, it is something apart, it is not within life.

That is to a certain extent what you feel when you read such fantasies-they are remote.

Therefore I always insist upon the fact that there is an enormous difference between visions and what people call reality.

They can happen almost anywhere, with people who have not the slightest idea of these matters; let somebody become a little unbalanced and instantly he will have such fantasies, and if he is taken in by them, assimilated by them, he is crazy.

He doesn't know what it is all about, he gets absolutely bewildered, and then the analyst calls him mentally confused or actually insane.

It is quite obvious that if our patient had dropped into these fantasies altogether, they would not read as we feel they read, they would not be so abstract.

They would have taken on an incredible and incomprehensible life, and would have developed into a system of the kind one finds in cases of paranoid schizophrenia.

As it is, it is merely abstract and potential, and therefore gives us an excellent

opportunity to observe how the unconscious behaves, how it builds up and pulls down.

This is what one calls a Reinkultur of unconscious processes, observed all by themselves, not disturbed by conscious association with the personal life.

Therefore it is rather a unique case.

Mr. Dell: Is it unusual for fantasies to come in such profusion when one is not ready for them?

Dr. Jung: It is very unusual, yet it happens.

Mrs. Sigg: But I thought that it was an absolute law that the unconscious was always compensatory for the conscious.

Dr. Jung: Yes, and so this abstract consciousness is compensatory to a very personal and concrete mind; this is the attempt at compensation.

You see, she has put a lot of work into them, and that kept her in a sort of abstract mood over against a very trying reality.

Many people who develop live in very trying and difficult circumstances, entangled in very problematic personal conditions.

Then they produce such fantasies which give them a certain balance, they thus create a

sort of abstract mood which allows them to remove themselves from the too immediate

difficulties of life, to look at them from a more distant point of view.

But the interesting thing to us is not the relation of such fantasies to personal life, the interesting thing is the psychology of the impersonal events in the unconscious, the general structure of such visions.

If they had been more closely connected with the personal life of the patient, too much intermingled with personal events, they would not be so useful; they would then have lost their general value because they would not have contained such general symbolism.

You see, these fantasies often deal with worldwide problems really, which merely comes from the fact that the patient's personal consciousness has not obliterated the unconscious production.

Now here is another question from Dr. Escher: "I believe that the newborn monstrous child with the four eyes and claws has something to do with the devouring fish in the svad-histhana chakra.

This animal in the semicircle belongs to Varuna, a god that is theogonically identical with

Uranos-Oceanus, the Greek god. Oceanus dwells in the most extreme ocean-circle around the earth, the theneeis potamos."

I asked Professor Hauer about the identity ofUranos and Varuna, and he said that this hypothesis had been abandoned, there is really not enough proof of the identity-of the etymological relation between them, that is.

But despite that fact the analogy stands. Varuna in the second chakra would be the equivalent of the ancient idea of the waters, or Oceanus, that surround the earth; there is surely the idea of the second chakra as the sea, and Varuna is the makara, the god of the sea.

But it is a question whether this monstrous child of the fantasy is really identical

with the makara, the devouring monster, I am not so certain.

We have that pool of water, and the child is born out of the amniotic fluid, so it is possible that it has something to do with it, the claws and the club hands point to it.

But I think we are perfectly safe in assuming that this child is really a bijii-deva, whatever the chakra is.

We had the fire chakra before and now we are concerned with water, so it is quite possible that this would be the bijii-deva with the four arms of the second chakra, in this case with the four faces and the hands armed, etc.

I would not make that other analogy, however, for the reason that the makara of the

second chakra belongs to a more primitive condition: it is the whale-dragon, that old myth from the time when the unconscious was still undifferentiated, when it was just animal unconsciousness; while this child has four eyes already, it sees in four directions, it is more individuated.

Well, we are still concerned with this peculiar birth, and I have brought some very interesting ethnological material which substantiates the idea that the placenta is a sort of brother of the child that is born.

Frazer, for instance, gives us parallels.

He says that among the Maoris the placenta is called fenua, which means land, and it is applied to the placenta on account of their supposing it to be the dwelling-place of the child; that agrees with what we were saying, that the placenta is a sort of mandala, a basis, or one could say the earth, because to primitives the earth always contains the idea of the basis from which the child grows.

Then they assume that the placenta has a spirit, a soul, parallel to the soul of the child, and therefore they pay particular attention to it after the birth; it is buried with particular rites and so on.

In southern Celebes the navel string and the afterbirth are called the two brothers or sisters of the child.

In the island of Timor the placenta is supposed to be the child’s companion and is treated accordingly.

The natives of Bali believe firmly that the afterbirth is the child’s brother or sister, and they bury it in their courtyard in the half of a coconut from which the fruit has not been removed; for forty days afterwards a light is kept burning, and food, water, and betel are deposited on the spot, doubtless in order to feed the baby’s little brother or sister, and to guard him or her from evil spirits.

In Java also the placenta is called the brother or sister of the infant and is wrapped in white cotton, put in a new pot or coconut shell, and the father buries it beside the door.

In East Africa, the Baganda believe that every person is born with a double, and they identify it with the afterbirth, which they regard as the second child. Furthermore, they think that the ghost of the afterbirth is in that portion of the navel string which remains attached to the child after birth; this must be preserved if the child is to be healthy.

Therefore when the navel string drops off after the birth, it is rubbed with butter, swathed in bark cloth, and kept through life under the name of "the twin."

In Iceland, it is an ancient belief that the child’s guardian spirit, or a part of its soul, has its seat in the chorion or fetal membrane, generally known as the caul, which as a rule forms part of the afterbirth; so the caul is designated as the fylgja or guardian spirit.

Frazer also says that in many parts of the world the navel string, or more commonly the afterbirth, is regarded as a living being, the brother or sister of the infant, or as the material

object in which the guardian spirit of the child or a part of its soul resides.

This belief is found among the Aborigines of Queensland, the Bataks of Sumatra, and the Norsemen of Iceland.

In a book by A. E. Crawley, called The Idea of the Soul, it is stated that among the Toba-Bataks, the afterbirth is regarded as the younger brother of the child.

Then Levy-Bruhl says that the Koeboes of the Palembang in Sumatra believe that the amniotic fluid, the placenta, and the blood are the companions of the newborn child; to the navel string and the placenta especially are attributed great vital force, or mana, and they are thought to be the two brothers or sisters of the newly born.

They believe that the bodies of these doubles have not succeeded in as complete a development as the child's, but that their souls are normal, exactly like the soul of the newly born, and that they occasionally even attain to a much higher degree of development than the soul of the real child.

The navel string and the placenta are highly venerated-they are often considered as one and the same being, and one never pronounces the name of one without that of the other.

And until the death of the man born at the same time as they, those spirits of the navel string and the placenta come to visit him three times every day and three times every night.

They are the esprits tutelaires, his guardian angels; so as long as he is living in this world, they must protect him against all dangers and evil influences.

Therefore a native of the Koeboe tribe should always think of his buried navel string and placenta spirit before he goes to sleep, or begins his work, or starts on a journey.

It is only necessary to think of these spirits; it is not necessary to invoke them, or to pray or offer sacrifices to them; but if he should forget to think of them, he would be deprived of certain positive influences.

Also, Levy-Bruhl says that this idea of the placenta being the double applies to the people of western Africa, where they call it the Kra, and there too they understand the spirit of the placenta as a sort of guardian angel.

Then in Sumatra, the Karo-Bataks think that every man has his individual tondi, meaning his individual mana which is sometimes a sort of power spirit; and besides that he has the agi, the spirit of the placenta and of the amniotic fluid, which never leaves him.

Their idea is that the amniotic fluid always accompanies him, having an existence of its own; it is as if he were eternally in the amniotic fluid as a sort of river running before and after him as he goes through life.

He calls to these waters and to the spirit of his placenta to protect him during his sleep; the waters watch over him at his head and at his feet.

Then on the island of Flores they hold that the placenta has a soul exactly like the child, having the same sex as the child.

Miss de Witt: In Java they send the placenta out on the water as a sacrifice with flowers and burning candles, a very pretty sight-they don't bury it.

Dr. Jung: That is interesting.

And on the island of Soemba, to the south of Java, they call the spirit of the placenta the older brother, and instead of burying it, they place it in a basket and hang it on a tree.

Apparently in that East Indian archipelago they usually have the idea that the placenta

is a double that is born with the child, but that it soon decays and migrates over into the world of the dead and continues to live there.

That is, the placenta at once becomes a spirit, and in that form it accompanies and protects the child until the end of his days.

Moreover, the child has a peculiar identity with that spirit, but sans se confondre-the

child or man identifies with the double, yet he knows that they are not one and the same.

The Dayaks call the placenta the young brother and wait until it is born before detaching the child from the navel string; then they put the placenta with the child upon the leaf of a banana tree, and only then does the midwife cut the navel string.

Also, they consider that the autonomous soul of the placenta is part of the soul of the

mother; you see, that is a sort of anima theory of the double.

They think too that when a woman has given birth, if the spirit of the placenta does not join its sister soul in the mother, the mother will be unable to conceive again.

That is a very interesting psychological concept.

They also say, when a little child laughs to itself or makes grimaces, that it is to his

little brother, the placenta; and when it cries it is quarreling with that spirit.

They even go as far as to blame the placenta spirit that he is not gentle with the child when he is ill, or quarreling or howling too much.

Now here is something from Northern mythology.

I told you that the amniotic membrane, which is part of the afterbirth, was called fylgja.

This Nordic fylgja is the same word as the German folgen, to follow; the Greek word is synopad6s, meaning the one that follows after, the double of man, the second ego.

It is supposed that the fylgja separates from man and becomes visible shortly before death-that would be the soul leaving the body-and in that case, the soul would get into the skin of an animal and accompany the man everywhere; therefore the soul was

called hamingja, which means the one that changes her shape.

So they thought that jylgja and hamingja were the same.

This is a very primitive concept, and it shows how the soul, which in other parts of the world is called the bush soul, is derived from the idea of the double.

That bush soul can be explained as a peculiar identity of part of a person's own soul with a certain animal, so that if anybody should kill that animal, the person would also be injured.

In West Africa, if a hunter shoots such an animal-a crocodile or a snake or a leopard-they say that the particular man or woman whose bush soul is identical with that particular animal, will be hit by the same bullet.

This superstition is so strong, that Talbot, in his book, In the Shadow of the Bush, tells as an actual fact of a woman who was hit too, when a farmer shot her bush soul, a leopard that was after his cattle.

It seems to be a particularly infectious idea.

The interesting thing is that there are still people who are partially identical with certain animals, there is a peculiar attraction between them.

So this bush soul idea is not only a superstition, it is also a psychological fact.

If people have that tendency, they are likely to behave to animals in a very interesting way, and animals behave very strangely in their presence; they are either much attracted or they become unreasonably hostile.

Also it is possible that animals do things which belong to human psychology, it is sometimes as if they were formulating replies to human psychological conditions, they act as if they knew about them.

It is often quite difficult to explain these facts.

You see, in all these cases it is a matter of that bush soul phenomenon, namely, that people occasionally have detachable psychological complexes which project themselves to such an extent that even an animal feels influenced by them.

Now the hamingja is one who is capable of taking on an animal's body, becoming a sort of were-animal.

That word derives from hamr, which in German would be Haube, a hood, and Haube refers to the fact that children are often born with what one calls in German a Gliickshaube, a cap or a hood of good luck; it is a sign of great good fortune when a child is born with the amniotic membrane still over the face or head.

So the hamingja would be the soul that is outside of the body, a good protecting spirit, deriving that quality from the fact that it also surrounds the child's body in the womb and is born with the child as a protective cloak.

Also, the idea that the hamingja is the soul that can take on the body of an animal corresponds with an abnormality of childbirth: in certain cases the placenta is peculiarly distributed over the amnion, or the amnion and the placenta are pushed out together, and then it looks as if it were a sort of fur; part of the placenta might be like a hood, for instance, as if the child were covered with a fur cap.

That strange furry amnion accounts for the occasionally recurring legend that a woman has given birth to an animal, or to a child that was completely covered with fur, and then ordinary people hold that this either comes from the fact that the woman was frightened by a furry animal during pregnancy, or that she had intercourse with an animal and in consequence brought forth a furry animal in human shape.

Also this animal idea may come from the fact that children are sometimes born with long fleecy hair, which is probably a trace left over from old gorilla days when we were living on trees, clad in silky brown fur.

Well now, we have talked so much about this strange birth that we could almost assume that it had a particular importance.

Why do we naively spend so much time on the peculiarities of real child birth?

Mrs. Sigg: Because it is the central problem that a new man is born.

Dr. Jung: Yes, but why is it so particularly emphasized?

You see in the text it is not emphasized at all, but we instinctively, naively, dwell a long

time upon it.

The new development begins practically with a childbirth, but the birth of a very monstrous creature.

And the patient doesn't assume that it has anything to do with her.

She walks down the path fenced in by the rocks and comes to the pool of water where she sees that woman grown fast in the earth, giving birth to a child; and then she just passes on through the narrow path again, only looking at the scene without participating in it, as if

she were not concerned in the least.

Mrs. Sawyer: I thought she was in travail.

Dr. Jung: No, she says: "She was in travail and I stood while she gave birth."

She was just standing there looking at it while the other woman gave birth, meaning that she is only watching the proceeding, so the whole thing is as if painted on the wall, there is no blood in it.

Then another point is that the white placenta is most unusual, though it seems to be a more or less normal birth.

Of course the child is monstrous, but under all ordinary circumstances the placenta would contain blood.

Now what do we know further about this white placenta?

Mrs. Sigg: Do you think, then, that it was an error to believe that water was the basis of the placenta?

Dr. Jung: I assume that the vision would show it if there were water in the placenta instead of blood, but no liquid is mentioned at all.

And the child has grown upon that white placenta as a basis.

Dr. Bertine: I should think it might refer to the spirit over against instinct.

Dr. Jung: The placenta is the ghost center, but why should it be white?

Dr. Bertine: Red would correspond more to instinct and reality, and white to spirit.

Dr. Jung: Like the two faces in the beginning of this vision, the one white, and the other red like blood.

You remember, we said they were opposites.

Mrs. Adler: I think we said white was the color of consciousness.

Dr. Jung: Yes, consciousness versus the blood.

Blood is usually warm, it is the liquid of real physiological life, the life of the body, while whiter most decidedly is not the life of the body; it is abstract, cool, and it is shining, it has the quality of light.

So when this woman finds herself between the red and the white, she finds herself between the truth of the blood, the body, and that abstract whiteness, which we can call spirit, because our idea of spirit derives from human consciousness; the nature

of the psyche has nothing to do with the blood.

Thought has no extension, it fills no space, it has no weight, it is an absolutely incomparable thing, it is incomprehensible in every way.

And that a thing which fills no space should have consciousness of itself, insight, is miraculous; therefore it is expressed by many metaphors, the light of consciousness in man, for instance, as if he were lit up from the inside, like a lighted house in the midst of darkness.

So there must be a conflict between the world of the white things and the world of the red things.

The white placenta is that white face, it is a round surface, a disk, a mandala, and the child born from it is a very peculiar child; it has four eyes looking into each direction of space, it is a spirit, a bijii-deva.

Very obviously it is a child of the psyche and not of the blood, and such a monstrous being cannot be born in a natural way out of a placenta consisting of blood and flesh; it consists of soul stuff, of that peculiar white spirit stuff.

Can you think of a parallel to this?

Mrs. Dick: The Host.

Dr. Jung: That is it, the Host is a white disk, which at the same time has cosmic significance; it is imprinted with the cross, it is sun bread, it consists of light, of sun.

Therefore in the Mithraic cult the bread, the pharmakon athanasias, the medicine of immortality, is also imprinted with the sign of the cross, meaning that it is sun, it is a sun-wheel, a mandala.

And so in the Christian communion, when one eats that white body which produces the spiritual life within, one eats the sun; it is of course the reverse process, but out of it grows spiritual renewal, the spiritual birth.

And a similar idea occurs in Manichaeism, only in that case it is the yellow body of the melon which is understood to be the nearest analogy to the sun.

The melon is to them the most sacred fruit because it contains the most particles of light, and in eating the melon, man increases his own light body.

It is as if he had eaten the Host, as if he had that white sun-body within, the white placenta, from which the child of immortality grows.

I don’t know whether the idea of that white disk starts from eating the light, or whether the idea of eating the light starts from the fact of the disk; that is quite an interesting question.

Then the mandala in the Chinese yoga is called the birthplace of the diamond body

and is understood to be a sort of placenta, the place where the immortal body is gener-

ated; therefore it is also called the terrace of life, a level place upon which the diamond body grows.

For our purpose it is quite sufficient to understand that this white placenta is an unreal spirit placenta, and a child born from it is a spirit child, a psychological child, and so it has that orientation of consciousness-the four directions of consciousness, the four functions, or whatever you like to call it.

Now this spirit child also has dangerous qualities, the hands are clubs and the feet are claws, and one doesn't know whether these attributes are meant as defensive or aggressive weapons.

One doesn't know whether that child, if it grows, will become a terrible thing, a sort of

Golem; at all events it looks exceedingly suspicious.

Mrs. Adler: Do you mean it would be dangerous to the patient, or to that woman who has borne him?

Dr. Jung: Well, probably to its surroundings.

I don't know whether it would be dangerous to its own mother, probably not, but it might become dangerous to the patient, because it is in her psychology.

But why is it so dangerous?

Mrs. Adler: I think the higher ego is always dangerous to the lower ego.

Dr. Jung: Yes, any higher development of consciousness is tremendously dangerous.

We are generally inclined to think that it is a most ideal and desirable thing to develop into a higher condition, quite forgetting that it is dangerous, because the development usually means sacrifice, it costs a lot of blood.

The great changes in consciousness in human history have always been connected with sacrifice.

The Christian revolution in the beginning of our era was an exceedingly destructive phenomenon, and when the Semitic races in the Near East began to develop something like consciousness-the Arabs, for instance, in the seventh century after Christ-that outburst of Islam was a pretty blood-curdling affair. And think of the Reformation.

So there are cases where the psychological development of an individual leads to the destruction of the individual, they cannot stand the extreme tension.

Therefore this child is a dangerous acquisition and particularly in the beginning-one doesn't know at all how the thing will turn out.

That is the reason why all mystery cults, or the yoga instruction, warn the adept

to be careful; these things are surrounded by extraordinary precautions.

In order to protect oneself, one must obey all sorts of laws, one is encompassed by rules and conditions, without which one would be in terrible danger.

Of course no rationalists would believe that any sort of psychological development could be dangerous, they would deny it, but they are most hellishly afraid of a new thought.

For instance, I once met a rather famous scientist, to whom I explained certain points of primitive psychology, showing how the same things occur in individuals on our level of consciousness, and he was very much interested and he quite agreed.

Afterwards, a pupil whom we had in common told me that his professor had said that my ideas were very interesting but dangerous.

He would naturally deny that there was any danger in psychological development, but when new ideas came to him, they really were too dangerous.

So you can read Nietzsche or any Eastern wisdom as long as you are not serious, but if you read it seriously it is exceedingly dangerous, for then you feel it.

You see this whole thing here happens outside of the patient, she has no relation to the birth of this spirit child. Now the vision continues: The breasts of the woman were dried up so the creature (meaning the child) crawled to an iron wolf which stood near by and the wolf suckled it. So that spirit child cannot be fed by the mother's milk.

Now what is the legend of the iron wolf that suckles the child?

Mrs. Sawyer: Romulus and Remus.

Dr. Jung: And so in this case, instead of the human mother there is an animal mother, but it is not a living mother, it consists of iron.

Now how is it possible that this iron statue can feed the child?

It is like the Roman relief of the mother wolf feeding the twins Romulus and Remus.

Mrs. Sawyer: It sounds as if it had something to do with the machine age.

Dr. Jung: Well, you are not far from the truth, but that is a pretty daring idea.

Mrs. Sigg: Or with the Etruscan idea of art.

Dr. Jung: That is a historical origin.

But you must not forget that an iron statue is absolutely incapable of feeding a real child.

Then what will happen to the spirit child?

Mr. Allemann: The spirit child is fed by historical thoughts, by old legends.

Dr. Jung: Exactly, the spirit child could be fed by such a statue, there would be no trouble there.

But iron is a very common and very heavy and very useful metal, it is a sort of essence of the earth, and that spirit child would be nourished by it.

Now Mrs. Sawyer suggests the idea of the machine age.

Mrs. Sawyer: It could be a personified monster of the machine age, if you think of the machine as a devouring monster.

Dr. Jung: Ah, you are thinking of the age when humanity is consumed by the machine monster.

Remark: I think you could understand it as inanimate nature, the child would be sustained by it, matter would feed it.

Dr. Jung: That is true, inanimate nature would feed it.

Dr. Reichstein: There are other legends about man being fed by quite sterile material. It is perhaps the same situation here; the nourishment comes from just the place where nobody would expect to find food.

Dr. Jung: Well yes, that would be the mythology of such an image, but we are looking for the psychology of it.

Dr. Reichstein: Iron is the metal of Mars. Do you think there might be some connection? Mars is very aggressive, and one could expect that the nourishment she gets out of iron would be very aggressive too.

Dr. Jung: We will keep that in mind.

Mrs. Baynes: Working round to a new Mussolini!

Mrs. Sigg: We feed people with iron in reality when their blood is feeble.

Dr. Jung: Yes, that is right, it also means the chemical iron upon which we feed particularly feeble people.

If the child drinks from an iron mother, it would receive iron food, as, for instance, Achilles is said to have been fed with the marrow of young lions.

That was supposed to be exceedingly strong nourishment which made a powerful man of him.

So the spirit child, in drinking his food from an iron wolf mother, must become uncan-

nily powerful.

Now iron is very material, and therefore it suggests materialism, the machine age; but the iron behaves here as if it were organic matter, so one could say the spirit child was drinking from the living iron, the soul of iron.

A very peculiar idea. How would you explain it?

Mrs. Baynes: It would be in line with the new physics, the breaking up of the chthonic power. This child will have such power, it will be able to do that.

Dr. Jung: Yes, it will have the power of matter equal to the power of iron, the child will be the son of iron, it will be a spirit as strong as iron because it had the iron food.

Mrs. Sigg: It might be that the particular gift of the Roman spirit was really the law, and that the spirit of the law might be feeding the child.

Dr. Jung: That is possible.

There is surely an analogy with Rome, which was a tremendous world power.

All the promise that was in those children fed by the Roman wolf is equally valid for this spirit child.

So looking now at the whole thing, we may draw the conclusion that this child must really be quite miraculous, it must be a hero child; no natural mother has fed it, and the hero child is usually fed in some miraculous way.

There are many such stories, as you know.

The wolf intervenes because the child is a hero, it behaves exactly like the mythological hero child, and the animal is a sort of divine animal.

From the milk of the wolf the child will inherit the fighting qualities of the wolf, it will be a sort of werewolf.

It already has claws like wild animals, weapons instead of hands, it will be a tremendous fighting spirit.

Now this looks very dangerous; it is the birth of a hero, but of a very different character from any that we are accustomed to.

Our last hero birth was the Christ, a very gentle spirit; animals were present, but they were an ox and an ass, exceedingly gentle animals.

Whilst our patient’s unconscious points to the birth of a most dangerous warlike spirit, fed by a wolf with iron milk.

This is a rather disturbing thought.

And you see what our patient does about it, she says: "I wept with pity and passed on through the narrow path."

Absolutely no realization of that whole background.

Now why did she not realize what she saw?

Mrs. Baynes: It was too much for her to take into herself.

Dr: Jung: She could not understand, just as we did not.

At first you are only shocked by the nonsense of such a story, it makes no sense, but

when you get into the feeling of it, if you take it as if it were a most sacred text written in hieroglyphics, you arrive at the meaning.

Mind you, we have only translated it and are far from realizing it.

One can say just as well that it means nothing-what could it mean?

Well, it is a point de vue, that is all, and you can dismiss it if you like.

Of course we know that such fantasies have a peculiar flavor, and that came out in her probably because it was somewhere in her vicinity.

And that we have taken so much trouble to decipher it might come from the fact that we have something similar in ourselves, that we have strange forebodings in our unconscious, which if translated might yield very similar results.

You see, the world looks strange in our days.

Just emerging from the bloodiest war in human history, we are surely not on a bed of roses, and we don’t know what a new spirit might look like.

When the spirit changes there are usually very disagreeable questions to cope with.

So I must say I am quite interested in this child. Carl Jung, Visions Seminar, Page 831-844

The Hindu deity who ruled the sky and the oceans, Varuna was believed to be ever

present and thus representative of infinity. See Larousse, World Mythology (New York,

1981), pp. 233-34.

Alfred Ernest Crawley, The Idea of the Soul (London, 1909). Jung refers to Crawley and this book in CW 8, par. 912; and in notes in CW 9 i, CW 11, CW 13, and CW 14 (see volume indexes, s.v.).

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632820838&sr=8-1

Toni Wolff: The anima said that I was indecently clever" (Diary B, pp. 76, 88) (2021-10-22 03:58)

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[1]Black Books

See above, p. 232. In a diary entry of September 12, 1924, Toni Wolff wrote:

"Does he still see me as anima? Because he is Philemon?" (Diary B, p. 6).

On December 27, 1924, she wrote: "Anima Toni-substitute, because anima is primary,

no unconditional attitude toward me .. .. C. told me that I had not been exactly like the anima. The anima said that I was indecently clever" (Diary B, pp. 76, 88). The Black Books, Vol. VII, Page 235, fn 236

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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When the Great Mother met the Harlequin: Jung and Neumann on Art, Archetypes and The Spirit the Times (2021-10-22 04:28)

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[1]Phanes Volume 3 - 2020

A batch of people in Zurich persuaded themselves that I was gradually going mad and actually endeavoured to induce me to enter a sanatorium where a certain Doctor Jung (the Swiss Tweedledum who is not the be confused with the Viennese Tweedeldee, Dr. Freud) amuses himself at the expense (in every sense of the word) of ladies and gentlemen who are troubled with bees in their bonnets. (Joyce 1966:167).

This is the voice of James Joyce in a letter to Harriet Shaw Weaver from 24 June 1921,

recounting his Zurich days of 1915, a time he spent writing extensively on his modernist masterpiece Ulysses (1984 [1922]).

It was also the period of Tweedledum's personal crisis, who since 1913 had experienced a number of unsettling visions he was trying to come to terms with.

The protocol of these visions in several black note books would eventually provide the material base for the Liber Novus or Red Book (Jung 2009).

Joyce's Ulysses and Jung's Liber Novus do not only share the time and place, but as it seems—also their mode of creation with each other: one of the main novels of modernism and Jung's revision of the private protocols of his encounter with the collective unconscious are linked through the common experience of, what Jung called using a term coined by Pierre Janet an 'abaissement du niveau mental'—in both cases overcome by the ability of their authors to endure this decline of conscious ego control with the help of their creativity.

However, whereas in the case of Joyce the aesthetic form of Ulysses would somehow emulate the mentalstage of fragmentation and dissolution of the ego, the Liber Novus forms a rather traditional narrative similar to nineteenth-century 'visionary' works such as Nietzsche's Zarathustra or Hölderlin's Hyperion.

In his study on schizophrenia and modernism, the American clinical psychologist Louis A. Sass attempted to show the affiliations between the psychotic condition of schizophrenia and the twentieth century avant-garde movement in literature and art (Sass 1994).

Strangely enough, though he briefly mentions the case of Lucia Joyce, whom her father brought reluctantly to Jung for treatment in 1934—-she was to some extent treated by Cary F. Baynes—-Sass did not use Ulysses as an example to support his argument.

Perhaps he refrained from doing so, because Jung had already taken on this task in his 'notorious' 1932 essay on Ulysses:

Even the layman would have no difficulty in tracing the analogies between Ulysses and the schizophrenic mentality. The resemblance is indeed so suspicious that an indignant reader might easily fling the book aside with the diagnosis 'schizophrenia'. (Jung 1932:§173).

Jung's essay is referred to as notorious as—at first glance—it seems to offer little more than the confession of his complete inability to deal with modernist literature: he utters about his difficulties of reading the text, counts the times he fell asleep, and uses the 'tapeworm' as a metaphor to explain the production mode of the novel.

However, despite his barely disguised personal dislike of the novel, Jung does not qualify the text as the product of a schizophrenic mind:

It would never occur to me to class Ulysses as a product of schizophrenia. Moreover, nothing would be gained by this label, for we wish to know why Ulysses exerts such a powerful influence and not whether its author is a high-grade or a low-grade schizophrenic. Ulysses is no more a pathological product than modern art is as a whole. (Jung 1932:§174).

But, and here Jung's attempt equals that of Sass, he detects an analogy between mod-

ernist art and schizophrenic symptoms.

The artist desires and intentionally aims at what the schizophrenic lives through as a result of the destruction of his personality, and thereby gains, in contrast to the mentally ill, the unity of his artistic personality.

But one might add here, it is not only the artist who aims at inducing this state:

The predominance of unconscious influences, together with the associated disintegration of the persona and the deposition of the conscious mind from power, constitute a state of psychic disequilibrium which, in analytical treatment, is artificially induced for the therapeutic purpose of resolving a difficulty that might block further development. (Jung 1928:§252).

Jung, who hardly seems to be aware of the similarities between his analytical method and the artistic mode of production, calls modernist art a 'Mephistophelian perversion of sense into non-sense, of beauty into ugliness' (1932:§176) and describes Ulysses as a text that is insulting 'all our conventional feelings' and that 'brutally disappoints our expectations of sense and contents' (1932:§177).

Jung explains his negative attitude towards the novel through his unmodern position that would, out of ill will, still suspect traces of synthesis and form: 'the resentment of the unmodern man who does not want to see what the gods have graciously veiled from his sight.' (1932:§177)

Ulysses, according to Jung, found its precursors in the pre-modern Dionysian exuberance of Nietzsche's Zarathustra and Ecce Homo, the second part of Goethe's Faust, or Hölderlin's Hyperion (1932:§178), but these texts would still intend to recommend themselves to the public, a characteristic that would differentiate them from modernist novels such as Ulysses.

One can deduce from this statement that the Liber Novus, insofar as it belongs to this pre-modernist group of 'visionary' texts, i.e. created by the overwhelming of the consciousness through unconscious contents, was also written with the intention to be understood and to convey a message, albeit to Jung himself.

In Ulysses, Jung laments, one would search in vain for any symbolic contents.

One can only imagine Jung's puzzlement when he came across Elijah's departure in a chariot over Donohoe's in Little Green Street3 or his second coming before the 'great and dreadful day'4 in a brothel:

FLORRY: (Sinking into torpor, crossing herself secretly.) The end of the world!

(A female tepid effluvium leaks out from her. Nebulous obscurity occupies space. Through the drifting fog without the gramophone blares over coughs and feetshuffling.) THE GRAMOPHONE: Jerusalem!

Open your gates and sing

Hosanna...

(A rocket rushes up the sky and bursts. A white star falls from it, proclaiming the consummation of all things and second coming of Elijah. Along an infinite invisible tightrope taut from zenith to nadir the End of the World, a twoheaded octopus in gillie's kilts, busby and tartan filibegs, whirls through the murk, head over heels, in the form of the Three Legs of Man.)

THE END OF THE WORLD: (With a Scotch accent.) What dance the keel row, the keel row, the keel row?

(Over the possing drift and choking breathcoughs, Elijah's voice, harsh as a corncrake's, jars on high. Perspiring in a loose lawn surplice with funnel sleeves he is seen, vergerfaced, above a rostrum about which the banner of old glory is draped. He thumps the parapet.)

ELIJAH: No yapping, if you please, in this booth. Jake Crane, Creole Sue, Dove Campbell, Abe Kirschner, do your coughing with your mouths shut. Say, I am operating all this trunk line. Boys, do it now. God's time is 12.25. Tell mother you'll be there.

Rush your order and you play a slick ace. Join on right here. Book through to eternity junction, the nonstop run. Just one word more. Are you a god or a doggone clod? If the second advent ame to Coney Island are we ready?

Florry Christ, Stephen Christ, Zoe Christ, Bloom Christ, Kitty Christ, Lynch Christ, it's up to you to sense that cosmic force. Have we cold feet about the cosmos? No. Be on the side of the angels. Be a prism.

You have that something within, the higher self. You can rub shoulders with a Jesus, a Gautama, an Ingersoll. Are you all in this vibration? I say you are. You once nobble that, congregation, and a buck joyride to heaven becomes a back number. You got me? It's a lifebrightener, sure. The hottest stuff ever was. It's the whole pie with jam in. It's just the cutest snappiest line out. It is immense, supersumptuous. It restores. It vibrates. I know and I am some vibrator. Joking apart and, getting down to bedrock,

A. J. Christ Dowie and the harmonial philosophy, have you got that? O. K. Seventyseven west sixtyninth street. Got me? That's it. You call me up by sunphone any old time. Bumboosers, save your stamps. (He shouts.) Now then our glory song. All join heartily in the singing. Encore! (He sings.) Jeru... (Joyce 1984 [1922]:1099-1100).

In contrast, Jung experienced Elijah as a wise man, who revealed the all-important secret about the symbolic content of the unconscious to him, something that, according to Jung, does not exist in Joyce's Ulysses:

I: 'Is it a hellish dream? Mary; our mother? What madness lurks in your words? The mother of our Savior, our mother? When I crossed your threshold today; I foresaw calamity. Alas! It has come. Are you out of your senses, Salome? Elijah, protector of the divine law, speak: is this a devilish spell cast by the rejected? How can she say such a thing? Or are both of you out of your senses? You are symbols and Mary is a symbol. I am simply too confused to see through you now.'

E: 'You may call us symbols for the same reason that you can also call your fellow men symbols, if you wish to. But we are just as real as your fellow men. You invalidate nothing and solvenothing by calling us symbols.'

I: ‘You plunge me into a terrible confusion. Do you wish to be real?’

E: ‘We are certainly what you call real. Here we are, and you have to accept us. The choice is yours.’ (Jung 2009:249).

It has been said—-and it was indeed one of Jung’s criticisms of Freud—that the Viennese Tweedeldee Freud had a tendency of
pathologising literature, i.e. to interpret literary text as results of the neurotic condition of its author, or at least to deduce literary production from the psychological shortcomings of its author.

In his reading of Joyce’s work Jung is very careful not to fall into the same trap.

He talks of analogies between madness and modernist literature—and Ulysses is declared a manifestation of the ‘Zeitgeist’, the ‘spirit of the times’.

But Jung himself seems incapable to link to this spirit.

He has no clue what to do with the modernist text other than to ridicule it and to place it outside the framework of Analytical Psychology. He shares this inability to deal with the contemporary literature and art of his time with Freud a generation earlier.

Where Freud failed to engage seriously and openly with texts like Nietzsche’s Thus Spoke Zarathustra, Jung stepped in and openly incorporated Nietzschean thinking in his theory.

The question arises: who stepped in, when Jung failed to engage with modernist literature and art?

This is where Erich Neumann and his attempt to apply Jungian psychology to modernist art come into play.

Erich Neumann has often been described as one of the most important students of Jung, or perhaps the most important one.

This verdict originates partially from Jung’s preface to Neumann’s first major work, Origins and History of Consciousness (1949).

There, Jung emphasised the value of Neumann’s study and honoured the book with an extraordinarily generous comment, stating that Neumann had continued labouring at the place where Jung had had to stop in his pioneering work—-effectively declaring Neumann to be his successor (Jung 1949).

Since Neumann’s premature death in 1960 his reputation has declined, not least due to a lack of support by the Zurich school, and because of fierce attacks from the developmental school of Fordham (Liebscher 2015:lv-lix).

But the question has been raised at times whether Neumann’s work is an extension of Jung’s thinking, an independent valid psychology, or a false and dangerous deviation from Analytical Psychology.

The following considerations will try to elaborate on this question against the background of Neumann's understanding of modernist literature and art.

Erich Neumann was born in Berlin into an assimilated Jewish family.

In contrast to his parents, he was a dedicated Zionist and was prepared to leave Germany for Palestine in 1933.

He interrupted his journey to Tel Aviv for half a year to practice with Jung in Zurich (October to May, 1933-34).

Besides this stay—-and another one of two months in 1936—-, there was no personal contact with Jung or the Zurich Jungians until 1947.

Instead, there was an intense correspondence between Jung and Neumann.

After the war, Neumann made annual trips to Switzerland from 1947 to 1960.

In Ascona, he became one of the main contributors to the annual Eranos conference.

Although Neumann often complained about the distance to Jung and that he missed out on the latest developments, the separation also opened up the possibility of an independent development of his thinking.

Depth Psychology and a New Ethic (1949a), written during the war in Tel Aviv, was received with great hostility in Zurich and its shortcomings were derogatively described—together with those of Origins and History of Consciousness published in the same year—as the result of Neumann's long absence from Zurich, which had prevented him from following and understanding the development of Analytical Psychology over the years.

His later works such as Amor and Psyche (1952) or The Great Mother (1956) found more appreciation amongst the Jungian community.

But until Neumann's death in 1960 his relationship with the Zurich followers of Jung remained rather tense.

But not least of all due to the physical distance, Neumann's understanding of contemporary art and literature was less shaped by Jung's view of the modernist art movement, which one can see from the very different art and literature he chose as subject for his depth-psychological research.

This openness originated also from the fact that Neumann was a generation younger than Jung and had a different biographical background:

1. Neumann grew up in Berlin, which was a centre of modern art at the time. His formative years fell into the buzzling 1920s.

His liberal upbringing would certainly allow him to notice the artistic developments around him.

In comparison, Jung spent his childhood and adolescence in places like Kleinhüningen and Basle in the 1870s and 80s—brought up in the household of a pastor of the Swiss Reformed Church, a church that is inextricably linked with the iconoclastic teachings of the reformer Huldrych Zwingli.

1. From early on, Neumann had an interest in literature and wanted to become a writer himself. Poems and fragments of dramas date back to his school days such as a fragment of a dramatic play entitled Saul and the first act of a Judas drama, dated 20 November 1922, when Neumann was just about seventeen years old:

Judas: Johannes, erlöse mich! Ich stehe und warte und ich harre dessen, der da kommen soll. Das Dunkel ist eingewurzelt in die Nacht und ich warte auf das Licht das mich blenden wird, vor dem ich mich fürchte. Johannes, hast Du wieder von dem Lichte geträumt?

[Judas: John, save me! I stand and wait
And long for the one to come.
The darkness is enrooted in the night
and I await the light that will blind me,
of which I am afraid.
John, did you dream once more of the light?]. (Sotheby's 2006:156).

This drama is followed by another unpublished manuscript on Jesus Christ, perhaps the continuation of the Judas play.

Amongst his unpublished writings there is poetry from the years 1921 to 1929, written in an expressionist style:

Wie kann der Mensch das Ungebärdige
Das Unbestimmte seines dunklen Blutes
Vergessen über dem ungestümen Drang der Abende
Wo niemand singt mit den Stürmen,
Die fern vom Menschen zwischen den Sternen brausen.
Absage gilts und tiefere Trunkenheit
Denn unersättlich steht noch der heiße Tod
Das Aufgerissensein der verlassnen Erde.
Ob unter dem nie versiegenden Strom der Ewigkeit
Die in Berührung sich zärtlich verschwendet,
Noch neuere Köstlichkeit und menschenverändernde Nähe
Sich in uns ausströmt—einsam gespannt kreist doch
Der Genius uns, der einst uns abruft...

[How is it that one can forget the skittish
Indeterminacy of one's dark blood,
In the impetuous urge of evenings,
When no-one sings while the storms
Are roaring far beyond humanity among the stars.
There is denial and deeper drunkenness,
As fervid death stands there insatiable,
The laceration of the forsaken soil.
If there, beneath the inexhaustible flow of eternity,
Tenderly lavishing itself,
New delight and life-changing intimacy
Pours out in us—lonely and drawn,
The Genius who will finally call us back encircles us]. (ibid:154).

He also wrote a novel entitled Der Anfang, which was partially published in 1932.

1. Before Neumann became interested in analytical psychology and embarked on the study of medicine, he enrolled at the University of Berlin for courses in philosophy, psychology, pedagogy, literature, history of arts, and Semitic studies (1923-26).

He continued these studies in Erlangen and finished with a dissertation on the mystic language philosophy of the romantic writer Johann Arnold Kanne (Neumann 1928).

During this time Neumann befriended the young and talented student of philosophy Hannah Arendt. She had recently left Marburg,
where she was involved in an affair with the philosophy lecturer Martin Heidegger, to continue her studies in Heidelberg with Karl Japers (Arendt & Heidegger 1999).

The move was also due to married Heidegger's urging to avoid a public scandal. At the time she formed a friendship with Erich Neumann, Karl Frankenstein (1905-1990) and the expressionist writer Erwin Loewenson (1888-1963) (Young-Bruehl 1982: 66).

Frankenstein, a friend of Neumann's from his school days at the Mommsen Gymnasium in Berlin, studied philosophy and psychology together with Neumann at the University of Erlangen. In 1935 he immigrated to British Mandate Palestine and became a Professor of Pedagogy and Special Education at the Hebrew University of Jerusalem.

According to Arendt's biographer Elisabeth Young-Bruehl, all three men were attracted to the young Jewish student, but only Loewenson's advances were successful and they had a brief love affair in 1927.5

When Neumann died in 1960 Arendt wrote the following poem in her diaries:

30 Nov. 1960 Erich Neumann's death.

What remains of you? Nothing more than a hand,

nothing more than the expectancy quivering in your fingers,
when they grasped and closed in greeting.
For this grasp remained as a trace
in my hand, which did not forget, which
still sensed how you used to be when
your mouth and your eyes long since failed you. (Arendt 2002: 613).6

1. Neumann's interest in art and literature came alongside his fascination with Jewish mysticism, the Kabbalah, and Hasidism.

He saw the revival of Hasidism (along the lines of Buber's understanding), next to the Hebrew language, as the major aspect of modern Jewish identity.

His correspondence with Jung on this subject lead Neumann to write two volumes on The Roots of Jewish Consciousness (2019 [1934-40]).

The result of Neumann's interest in the arts together with his Zionist conviction and the fascination with Hasidism were two studies on a couple of prominent Jewish contributors to modernism: Franz Kafka and Marc Chagall.

Neumann wrote a commentary on Kafka's novel Das Schloss and fifteen of his short stories, which he sent to Martin Buber, who praised his interpretations for their originality (Löwe 2014:377).

What is remarkable about the Kafka commentary is that it was written as early as 1932.

In comparison, Max Brod's seminal Kafka biography was only published in 1937.

The emphasis of Neumann's interpretation is more on the Jewish character of Kafka's writing—he links certain themes to Kabbalistic and Hasidic tradi tions (e.g. in 'The Bucket Rider')—than on its psychological implications.

This is not surprising, as the Kafka commentary was written years before Neumann met Jung for the first time.

In his 1956 Eranos lecture 'Creative Man and the Great Experience', Neumann returned to Kafka in order to explain the transpersonal quality of human creativity:

However different the experiences of artists may be, and in whatever different ways these experiences may appear to them and through them, their creativity always represents a breakthrough in which the dimension of the purely personal opens out into the realm of the intrinsic essence of things which constitutes the suprapersonal background of reality. [Neumann 1956a: 160].

[So verschieden auch die Erfahrungen der Künstler sind und auf wie verschiedene Weise

sie sich in ihnen und durch sie auch darstellen, immer ist ihr Schöpferisches der Durchbruch durch das Nur-Personale der Erfahrung in ein Wesenhaftes, das den überpersönlichen Hintergrund der Wirklichkeit ausmacht].

Neumann does not deny Kafka's father complex, so tragically expressed in the 'Letter to the Father', but behind the complex he sees the transpersonal (or archetypal) field of the sacrifice of the son, e.g. in 'The Judgment'.

The sacrifice of Isaac and the death of Christ on the cross are cited as two examples that connect to the protest of the modern human against God that Jung articulates in 'Answer to Job'.

And, here we find a link to Neumann's early Kafka interpretation of 'The Judgment', according to which Kafka's literature is the expression of collective Jewish suffering faced with a surrounding hostile world that is created and directed by an almighty and cruel father.

The creative human being is, according to Neumann, able to endure (and even to free herself or himself from) her or his personal suffering through the creation or making visible of something that belongs to reality. And this is where the personal realm transcends into the transpersonal.

The difference to Jung's reading of Ulysses is evident.

Jung rejects the symbolic dimension of the text and regards it as a sign of the times. Joyce deliberately attempts, according to Jung, to avoid any collective archetypal meaning.

A bad pun it is, where Jung expresses his astonishment that Ulysses has nothing in common with the ancient Greek myth. Neumann, in contrast, sees the transpersonal as the fundamental quality of any creative production.

Arguably, Kafka makes it easier for Neumann than Joyce for Jung, but there is one creative personality, though not a writer but an artist, which both psychologists wrote about: Pablo Picasso.

In the aforementioned essay, Neumann follows up the example of Kafka with that of Picasso. He refers to Picasso's drawings originating from late 1953 to early 1954.

Those drawings followed a personal crisis when the aging artist was left by his long-time partner Françoise Gilot and his mistress Genevieve Laporte around the same time.

The topic of these 180 drawings is almost exclusively the artist and his model.

The woman, depicted as a goddess, beautiful and unapproachable at the same time, is contrasted by the figure of the artist, who is 'in contrast to the superior being of the naked and silent woman human and all too human' [Neumann 1956: 99; my translation]

['im Gegensatz zum überlegenen Dasein der nackten und schweigenden Frau menschlich und allzumenschlich'] The variety of the depiction of this relationship transcends the individual case of Picasso's desperation:

Abreaction of a dream, the complex as a wound, the personal an ignition and inducement—-but in Picasso's passionate
concentration all of that is re-melted, without a single drawing being drafted as a symbol. Here the opposition between artist and model changes into that between man and woman, consciousness and reality, art and life, creative spirit and inconceivable nature. In the artistic creation all that and more becomes a visible one, a higher unity of psyche and world, life and archetype, singularity and eternity appears in a very mundane symbol: the artist and his model as symbol of a 'great experience' of the unity of reality. [Neumann 1956:100].

['Abreaktion eines Traumes, der Komplex als Wunde, das Personale als Zünding und Anlass—-aber in der leidenschaftlichen Konzentration Picassos wird all dies umgeschmolzen, und ohne dass ein einziges Blatt als Symbol gestaltet ist, wird der Gegensatz von Maler und Modell zu dem von Mann und Frau, von Bewusstsein und Wirklichkeit, von Kunst und Leben, von formendem Geist und unfassbarer Natur. In der künstlerischen Gestaltung aber verbindet sich all dies und mehr zu einem Sichtbaren, und die höhere Einheit von Psyche und Welt, Leben und Archetyp, Einmaligkeit und Ewigkeit erscheint in dem höchst irdischen Symbol: der Maler und sein Modell als Symbol einer "Großen Erfahrung" vom Ganzen der Wirklichkeit'].

Jung wrote on Picasso shortly after the publication of his essay on Joyce in 1932.

The Kunsthaus Zürich had just presented the first major exhibition of Picasso's work, from 11 September to 30 October 1932, when Jung was asked to comment on Picasso's art for the Neue Zürcher Zeitung.

He calls Joyce Picasso's literary brother and stresses the link between modernist art and illness once more, when he assures the reader that Picasso's psychological problems—insofar as expressed in his art—are analogous to those of his patients [Jung 1932a:§205].

Jung understood creative art as an attempt to deal with the unconscious and to connect this inner side with an outer conscious and material expression, something he frequently asked his patients to do.

Jung divided the paintings of his patients into two groups: the neurotic, which he saw as expressions of feelings and form a complete whole, and the schizophrenic, which Jung describes as lacking any feeling, full of contradictions, and formally fragmented:

'The image leaves one cold or seems terrifying due to its paradoxical, emotionally disturbing, spooky or grotesque ruthlessness towards the viewer.

Picasso belongs to this group.' [Jung 1932a:208] ['Das Bild läßt kalt oder wirkt erschreckend wegen seiner paradoxen, gefühlsstörenden, schauerlichen oder grotesken Rücksichtslosigkeit auf den Betrachtenden. Picasso gehört zu dieser Gruppe.'] [§208] This passage caused a stir, when published in the NZZ, and Jung felt obliged to add a footnote to the published version in Wirklichkeit der Seele (1934):

I do not regard Picasso as psychotic, nor Joyce, but count them to a vast group of human beings, whose disposition it is not to react to a profound disturbance of their soul with a common psycho-neurosis but with a schizoid complex of symptoms. [Jung 1934:153 n. 3; my translation]

['Ich bezeichne Picasso ebensowenig wie Joyce als psychotisch, sondern rechne sie bloß zu jener umfangreichen Menschengruppe, deren Habitus es ist, nicht mit einer gewöhnlichen Psychoneurose auf eine tiefgehende seelische Störung zu reagieren, sondern mit einem schizoiden Symptomenkomplex'].

Schizophrenics, Jung continues, do not try to convey a symbolical content, which becomes obvious in Joyce or Picasso.

Picasso's personal artistic development equals a process of a night-sea journey (blue phase), reaching down into the abaissment du niveau mental or katabasis eis antron.

There he encounters the Harlequin, a figure that Jung compares to Nietzsche's ropedancer from Zarathustra, doubting Picasso's ability to escape the hell in which he has descended.

As becomes evident in the case of Picasso, Jung does not use archetypal theory to understand the art-work, but to understand the artist and his psychological development, whereas Neumann goes indeed beyond the personal to find the transpersonal significance that art, and indeed modernist art, conveys.

What this means for an analytical psychological interpretation of art becomes clear in the case of Neumann's understanding of Chagall's paintings.

Neumann's text, entitled 'Note on Marc Chagall' (1954) originated from a presentation in Tel Aviv and was first published in the journal Merkur.

For Neumann, great art offers a glimpse beyond the personal realm of the artist.

It is a contemporary representation of timeless, collective unconscious contents.

Hence, to search for an individual intention in Chagall's work would mean reducing his art to a personal level.

And this is where Chagall's creation of art differed from the surrealists:

But—and this is the very crux of the matter—Chagall is no Surrealist working with the blind unconscious of Freudian free association.

A profound, but by no means unformed, reality makes itself felt in his work.

The dream law of his paintings flows from a unity of feeling, reflected not only in the intrinsic colour development but also in the relationship between the symbols that order themselves round the symbolic centre of the picture.

These symbolic centres of Chagall's pictures are unquestionably spontaneous products of his unconscious, and not constructions of his ego. (Neumann 1954:135-136).

In his interpretation of Chagall's work, we can find two of Neumann's main psychological interests.

First, the question of Jewish psychology: in Chagall's art the traditional Jewish belief in

prophecies makes place for a new kind of prophetic message.

In these paintings Neumann can see the return to childhood, where the personal and the supra-personal, the inner and the outer become one:

For what is childhood but the time of great events; the time in which the great figures are close at hand and look out from behind the corner of the house next door; the time in which the deepest symbols of the soul are everyday realities, and the world is still radiant with its innermost depth?

This childhood reaches back to the earliest prehistory and embraces Abraham's angels as tenderly as the neighbor's ass; […]

In this childhood there is yet no separation between personal and supra-personal, near and far, inward soul and outward world; the life stream flows undivided, joining godhead and man, animal and world, in the glow and colour of the nearby. (Neumann 1954:138).

Due to this quality the art work transcends the realm of the personal and can reveal the development and change of the Jewish soul as a collective message.

This message is connected to the second pillar of Neumann's psychological model: the aspect of the feminine.

In Chagall's art the patriarchal characteristics of the prophetic Jewry are replaced by matriarchal qualities.

Neumann sees in this the return of the Shekinah from exile. The Shekinah as the female principle of God, also known as Malkuth, unites with Tifereth, the male principle of God.

But this new Jewish emphasis on the feminine, claims Neumann, is no compensatorydevelopment to the old prophetic Jewry, but a development of a new prophecy that goes beyond the Jewish tradition.

It is the union between the anima and the Self that forms the deeper message of Chagall's art.

In Chagall's paintings, such as 'Madonna of the Village,' Neumann saw an archetypal representation of the archetype of the Great Mother.

From 1947 to 1951, Neumann was working on his monograph on that archetype – originally intended as an introduction to the publication of the 1938 Eranos exhibition catalogue.

As became evident from the Chagall interpretation, the matriarchal aspect formed a substantial aspect of Neumann's understanding of art, an aspect that was even more accentuated in his extensive interpretation of Henry Moore's work, published posthumously in 1961 under the title The archetypal world of Henry Moore (Neumann 1961).

In Moore's art, Neumann could find both archetypal representations he was interested in: the reclining figure of the feminine and the mother and child relationship—for Neumann, both, of course, representations of the Great Mother archetype. Moore himself confirmed his obsession with these motifs:

The ‘Mother and child’ idea is one of my two or three obsessions, one of my inexhaustible subjects . . . But the subject itself is eternal and unending, with so many sculptural possibilities in it—a small form in relation to a big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it. (Moore 1979:29).

In his interpretation, Neumann describes the art of Moore as the development of the feminine in relation to the child.

It starts with the protective aspect of the mother, the image of the cavity: ontogenetically, this represents the mother’s protection the child experiences in the first month; on a phylogenetic level this positive aspect of the archetype of the Great Mother has found its expressions in images and worship of fertility goddesses.

Over time, says Neumann, one can detect an increasing dehumanisation of Moore’s art and an increasing fascination with the ‘opening out’ – as Moore called it.

This mysterium of the ‘opening out’ cannot, according to Neumann, be reduced solely to a Freudian understanding.

For Neumann these sculptures give the opportunity to experience what he calls the ‘Einheitswirklichkeit’ [unity of reality].

Through the use of the tactile sense one can experience these openings as the primal experience of childhood.

The individual mother experience merges here with the archetypal.

It is the mystery of the night sea journey—the way into the inner side of nature, where the motherly body changes into the earth mother.

During the war, Moore’s objects, claimed Neumann, turned away from the positive aspect of the archetype; nevertheless, even in his drawings of the air-raid bunkers during the war the motif remains still the same: it is the depiction of the inside of the earth, the protective cover, the shelter.

Only, in this case, the figures are depicted in an in-between state of sleep and death and start to reveal the other, darker side of the archetype

of the Great Mother. Already in the reclining figures from 1939 one can clearly see the negative side of the archetype: here the Great Mother is not depicted anymore as a goddess of fertility, but of death:

Whereas the covering positive quality [of the archetype] is linked to the symbol of the robe or vesture and the blanket, the expression of its deadly destructive opposite is the bleakness and nakedness, the reduction to the mechanical and ghostly aspect of the skeleton, which is stripped of all its organic wealth.

[‘Während der bergend-positive Charakter mit dem Symbol des Gewandes und der Decke

verbunden ist, ist der Ausdruck seines tödlich-zerstörenden Gegensatzes die Kahlheit und Nacktheit, die Reduktion auf das Mechanisch-Geisterhafte des aller organischen Fülle entkleideten Skelettes'.]. (Neumann 1961: 81)

But in a Jungian twist, this polarisation leads in the development of Moore's art to a unifying third.

The union of opposites shows itself in Moore's post-war sculpture of the triads (the Norns or Moirai) and the emergence of the father in his family group sculptures.

In his article on the reception of Moore's work, the art historian Julian Stallabrass highlights the importance of Jungian art criticism for the time—leading away from the all-too-obvious biographical interpretations:

[Both Digby and] Neumann saw Moore's work as a flight from civilisation and its products, from intellect, material progress and individualism. Civilisation over-privileges the patriarchal values of technology and mechanism, and Moore's obsession with the mother-archetype is a natural reaction against this. […]

For Neumann, Moore's anti-naturalistic distortions have nothing to do with modernism, but are solely a means through which this archetype can be more forcefully expressed. (Stallabrass 1992).

I disagree with this verdict as it seems only to reiterate the criticism brought forward against Jung, albeit in a reversed way.

Neumann, in contrast to Jung, does not speak out against Moore's art as modernist.

Yes, on the one hand, he understands creative art as a representation of the spirit of the times, which can be seen in the values of the time.

But, on the other hand, he states that behind these one can also discover an unconscious collective layer—and this archetypal content forms the interest of Neumann.

For Neumann, the modernist and archetypal interpretations do not exclude each other; and the fact that Neumann can apply archetypal criticism to modernist art is precisely where he differs from Jung's approach.

Neumann's psychological interpretation of Moore's art is also one of the rare cases where the artist concerned engaged with the interpretation and reacted to it.

It seems opportune to finish this article with a verdict by the artist about his interpreter:

Part of the excitement of sculpture is the associations it can arouse, quite independent of the original aims and ideas of the
sculptor.

But I do not have any desire to rationalise the eroticism in my work, to think out consciously what Freudian or Jungian symbols may lie behind what I create.

That I leave for others to do.

I started to read Erich Neumann’s book on my work, The Archetypal World of Henry Moore [1959], in which he suggests a Jungian interpretation, but I stopped halfway through the first chapter, because I did not want to know about these things, whether they were true or not.

I did not want such aspects of my work to become henceforth self-conscious.

I feel they should remain subconscious and the work should remain intuitive.

Perhaps the associations it can arouse are all the stronger for that very reason. (Moore 2002:115). Martin Liebscher, When the Great Mother met the Harlequin: Jung and Neumann on Art, Archetypes and The Spirit the Times, Page 1-4

1. https://phanes.live/phanes-3-2020/

Emma Jung gave a presentation to the Psychological Club, "Considerations on a Word of Meister Eckhart." (2021-10-22 04:30)

[paypal _donation _button border="5"]

[1]Black Books

1. XII. 1922.

[I]. Your voice called me. You have disturbed my sleep.

You came to me in the middle of the night and attacked me with fear. You are not my soul. Or are you? Answer.

S. It's not me, faithless one,

I was kept waiting by you for so long, and yet I stood with you the whole time and gave you more than a warning these last days.

And still you have hesitated. Are you finally listening?

[I]. So speak, who is it that robs me of sleep, coming in the middle of the night, like a lost stranger, or like a thief?

S. Here he stands, one greater than you. Foreign and yet known.

I. I can't see him.

S. He is decorated with green wreaths, almost naked and half-draped in loose silk. [I]. How should I make him out? Who are you?

He. One whom you overcame.

[I]. Are you my friend, my much loved one? Did the heart of Africa release you? How did you find the way through northern clouds?

He. I had to come, the time was ripe, the conditions have been fulfilled. I have come to be with you.

I. What do you want to say? How are you going to be with me? You, whom I don't see, whom fear proceeds, the terror of death, nocturnal anxiety and sinister forebodings?

What do you bring so suddenly, you long awaited and unanticipated one?

He. I bring the gold, the golden heart of the world.

[Note: It emerges, from the following exchange, that the figure had first appeared to Jung in a dream he'd had in Tunis in 1910.]

I. What do your words mean? Gold is deceptive.

Has the word not already deceived?

He. Don’t be surprised.

You thought that you knew me, because you saw my beauty in dreams, as you slept blissfully under the silver moon of Africa.

But you don’t know me. You saw one of my coverings, a mortal appearance that I borrowed from you.

As you can’t see me, so you can’t make out my form. Your soul made a song about me, since she is a woman.

What you may always grasp of me is appearance. My words are appearance, borrowed from the chambers of your speech.

The golden heart of the world is an appearance, something radiant or shining like gold, like a sun of the world.

I come from the heart of the world, I am the heart of the world, I am radiance, not light.

I cover myself in solstices, my robe is time, and time is my appearance. I am unable to appear to you without appearance,

Oh teacher of the black letters!

I. Oh, you speak of the book, that I forced you to read - a teacher, who should learn from his own children!-it was not I, noble master, who raised himself and was presumptuous.

It was a dream vision gifted to me, a gift of heaven, that fell to me that night from the middle of the fourfold division of the world, when I saw the starry heaven of the eternal desert for the first time. Yes, what nights!

I wasn’t presumptuous, a dream from unknown eternity was.

I longed for you, my most beautiful friend, in all cold and foggy darknesses, in all the confusion and sickness of Europe.

Yet you were far and only once did I hear a distant message from you.

Yes, I have seen your true divine beauty; I didn’t do it from the hubris of my imagination, but the dream from the foreign heaven showed it to me.

My eye was truly unworthy, my understanding, dull. I believed that I had seen you, but I saw only your appearance, and I didn’t know this.

I didn’t teach you from myself, from my hubris, but the dream sent from the heaven of the Gods showed it to me.

I didn’t teach you my wisdom, but I taught you from a book that I found on the carpet, the red carpet of your he-use chamber.

It lay in your house. The book didn’t belong to me. It was precious and more beautifully written than I could ever write.

I never saw more delicate, whiter parchment than this, never was there a blacker ink than that which the book was written with.

It was indeed an old book, and it spoke a language which wasn’t my language, but one more beautiful and perfect than there truly has been on earth.

And how could I have taught you, if that dream hadn’t shown it, that thrice blessed dream, that truly flowed to me from the heart of the world.

He. Stop, it was truly you who was elevated to the radiance, because you overcame me. Have you ever understood that?

I . Never. My understanding was puny and couldn’t even get to a question.

And whatever wanted to say to myself about it was hollow and stale. Noble one, you know it better, so teach me.

He. Do you believe that I have come to teach you? Didn’t the dream show you that you had to teach me as a youth, ignorant of wisdom?

Didn’t it say that I am the ignorant one, since you had to be the teacher?

I . What do I have to teach you from my poverty?

He. Appearance thirsts for content. What is appearance, when it is not mirrored on bodies?

I. Oh, you speak in riddles that I can’t make out. I fear that a king is the guest of a beggar. What can I offer you? What is your wish?

He. I would like to be taught by you.

I. Who are you, that I could teach you?

You call yourself the heart of the world. How can I speak to the heart of the world, I, a poor man, who sits in the cover of darkness?

He. Speak to me and you speak to the heart of the world.

I. But what should I say to you, my beloved, whom one night gave to me and robbed?

You have returned to me invisible, truly beautiful beyond all measure; oh, if I had the vision of my soul!

Perhaps I would then find the words to speak to you.

He. Spell it out, teach me. I don't know. Tell me who I am.

I. How should I know that?

He. What use is my light, if it does not illumine you?

But it illumines you and you will not be able to contain your words, since my appearance betrays them. Don't hold back.

Express what darkness and poverty taught you, express what you found from errancy in eternal clouds and what you brought back from long wandering.

Don't be afraid of your words.

I came to you at midnight, I disturbed your speech, I demanded entrance,

I wanted instruction, as the dream that came to you from the depths of the world taught you.

Talk to me and I will listen to your words. You've overcome me and made me willing. The Black Books, Vol. VII, Page 222-224

In 1921- 22, Jung painted Images 129,131, and 133 in the calligraphic volume of LN.

On November 25 he completed Image 135. It bore the following inscription: "Completed on 25 November 1922.

The fire comes out of Muspilli and grasps the tree of life. A cycle is completed, but it is the cycle within the world egg.

A strange God, the unnameable God of the solitary, is incubating it. New creatures form from the smoke and ashes."

In Norse mythology Muspilli (or Muspelheim) is the abode of the fire Gods.

On November 29, Jung was transcribing p. 134 in the calligraphic volume of LN.

He gave a lecture to the Society for German Language and Literature, "On the Relation of Analytical Psychology to Poetic Art Works," on May 26 (CW 15), which he repeated at the Psychological Club on July 9. From June 2 to 6 he was on holiday in Schmerikon.

On November 7, Emma Jung gave a presentation to the Psychological Club, "Considerations on a Word of Meister Eckhart." The Black Books, Vol. VII, Page 222, fn 199

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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Our present world will experience a wholly tremendous upheaval in the shortest time. (2021-10-23 04:18)

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[1]Black Books

4 / 5/ 1.20

Dream.

"As on a journey with two companions. I am certain that some kind of terrible, cosmic event of nature is imminent, perhaps the day of judgment, an unexpected wonder that will become real.

Our present world will experience a wholly tremendous upheaval in the shortest time.

I am certain of the meaning and of the high mystical significance of the event, which is a miracle, and feel prepared for it.

I am in elevated state of certainty of the miracle, a transfiguration of all earthly things in the spiritual sphere and in fulfilment.

I journey home with my companions, we fall into captivity in Italy, but since by then the precursors of the great event in the form of a supernatural darkness have already begun to occur, we escape. I and my people are protected, due to being prepared and aware of the meaning of what is to come.

The event is either a downfall of the world or ’we no longer see the sun’ due to fog and clouds. But the weather is warmer than previously."

Fragment from the same night:

"On a volcanic island. I say to someone, I would like to leave the island, because I had made the observation that not only was there a certain opening of the crater, but that the whole ground was hot, which one sees from the fact that the sea suddenly simmers here and there.

That indicates that the whole island can suddenly blow up."

Associations to the first dream: geological fantasies following the war vision of 1913: at the northern end of the alps a large lake forms, which is connected to the sea.

At the northern border of Switzerland or behind the Zurichberg a mountain range of 200-300 meters rises up.

The level of Zurich falls to a few meters above sea level.

The climate becomes warmer as a result. That does not bode well for the world.

It seems to me as if I have to read again at the university or have to work on people in some other way.

[There are three dated paintings in Liber Novus during this period and three undated paintings either side which may fall within it, which in any case are thematically connected. They are reproduced in the appendix.] The Black Books, Vol. VII, Page 203-204

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=18NQN6STT11QZCXE3BQW&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

One such spark is the human mind. **(2021-10-23 04:37)**

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The hypothesis of multiple luminosities rests partly, as we have seen, on the quasi-conscious state of unconscious contents and partly on the incidence of certain images which must be regarded as symbolical.

These are to be found in the dreams and visual fantasies of modern individuals, and can also be traced in historical records.

As the reader may be aware, one of the most important sources for symbolical ideas in the past is alchemy.

From this I take, first and foremost, the idea of the scintillae—sparks—which appear as visual illusions in the "arcane substance."

Thus the Aurora consurgens, Part II, says: "Scito quod terra foetida cito recipit scintillulas albas" (Know that the foul earth quickly receives white sparks).

These sparks Khunrath explains as "radii atque scintillae" of the "anima catholica," the world-soul, which is identical with the spirit of God.

From this interpretation it is clear that certain of the alchemists had already divined the

psychic nature of these luminosities.

They were seeds of light broadcast in the chaos, which Khunrath calls "mundi futuri seminarium" (the seed plot of a world to come).

One such spark is the human mind.

The arcane substance—the watery earth or earthy water (limus: mud) of the World Essence—is "universally animated" by the "fiery spark of the soul of the world," in accordance with the Wisdom of Solomon 1:7: "

For the Spirit of the Lord filleth the world."

In the "Water of the Art," in "our Water," which is also the chaos, there are to be found the "fiery sparks of the soul of the world as pure Formae Rerum essen tiales. "

These formae*1 correspond to the Platonic Ideas, from which one could equate the scintillae with the archetypes on the assumption that the Forms "stored up in a supracelestial place" are a philosophical version of the latter.

One would have to conclude from these alchemical visions that the archetypes have about them a certain effulgence or quasi-consciousness, and that numinosity entails luminosity.

Paracelsus seems to have had an inkling of this.

The following is taken from his Philosophia sagax: "And as little as aught can exist in man without the divine numen, so little can aug-ht
exist in man without the natural lumen.

A man is made perfect by numen and lumen and these two alone.

Everything springs from these two, and these two are in man, but without them man is nothing, though they can be without man."

In confirmation of this Khunrath writes: "There be . . . Scintillae Animae Mundi igneae, Luminis nimirum Naturae, fiery sparks of the world soul, i.e., of the light of nature . . . dispersed or sprinkled in and throughout the structure of the great world into all fruits of the elements everywhere."

The sparks come from the "Ruach Elohim," the Spirit of God.

Among the scintillae he distinguishes a "scintilla perfecta Unici Potentis ac Fortis," which is the elixir and hence the arcane substance itself.

If we may compare the sparks to the archetypes, it is evident that Khunrath lays particular stress on one of them.

This One is also described as the Monad and the Sun, and they both indicate the Deity.

A similar image is to be found in the letter of Ignatius of Antioch to the Ephesians, where he writes of the coming of Christ: "How, then, was he manifested to the world?

A star shone in heaven beyond the stars, and its light was unspeakable, and its newness caused astonishment, and all the other stars, with the sun and moon, gathered in chorus round this star. . . ."

Psychologically, the One Scintilla or Monad is to be regarded as a symbol of the self—an aspect I mention only in passing. Carl Jung, CW 8, Para 388

These beginnings are naturally shrouded in deep darkness. **(2021-10-23 04:55)**

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[1]Letters Volume II

From what we know of genuine primitives today, the stars play an astonishingly small role in their lives, a fact which may justify the
assumption that the projection of the constellations and their interpretation coincided with the beginnings of a reflecting consciousness,
i.e., with the first steps in civilization.

These beginnings are naturally shrouded in deep darkness.

We must bear in mind that we do not make projections, rather they happen to us.

This fact permits the conclusion that we originally read our first physical, and particularly psychological, insights in the stars.

In other words, what is farthest is actually nearest.

Somehow, as the Gnostics surmised, we have _ _ "collected" ourselves from out of the cosmos.

That is why the idea of "gathering the seeds of light"1 played such an important role in their systems and in Manichaeism. Carl Jung, Letters Vol. II, Page 564

1. https://smile.amazon.com/Letters-C-G-Jung-1951-1961/dp/0415051711/ref=sr_1_2?crid=MBLABPYP6D86&dchild=1&keywords=jung+letters+volume+2&qid=1609012827&sprefix=ju

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Gods are unavoidable. (2021-10-23 05:56)

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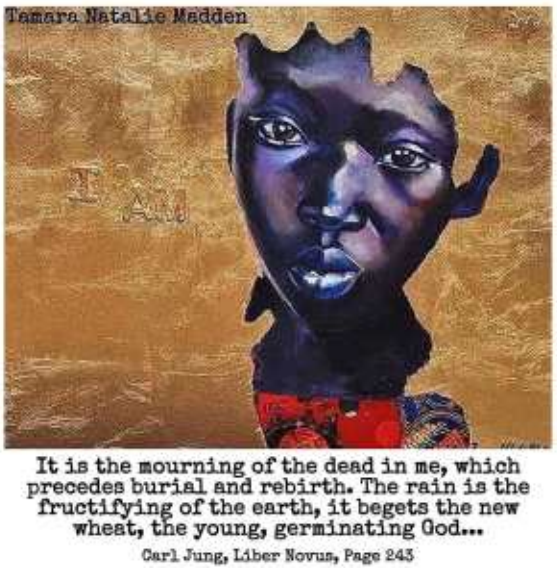
Tamara Natalie Madden
It is the mourning of the dead in me, which precedes burial and rebirth. The rain is the fructifying of the earth, it begets the new wheat, the young, germinating God...
Carl Jung, Liber Novus, Page 243

[1]Red Book

Gods are unavoidable.

The more you flee from the God, the more surely you fall into his hand.
626

The rain is the great stream of tears that will come over the peoples, the tearful flood of released tension after the constriction
of death had encumbered the peoples with horrific force.

It is the mourning of the dead in me, which precedes burial and rebirth.

The rain is the fructifying of the earth, it begets the new wheat, the young, germinating God. Carl Jung, The Red Book, Page 243

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/0393089088/ref=sr_1_2?crid=2RD1BRGGST3CR&dchild=1&keywords=jung+red+book&qid=1615578301&sprefix=jung+red%2

Philemon Foundation Webinar Jung's 1923 Polzeath Lectures - November 21, 2021 (2021-10-23 14:49)

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[1]Philemon Foundation Fundraising Campaign 2020-2022

Dear Friends and Supporters,

We at the Philemon Foundation hope that you and your families are safe and well in these transitional times.

Thanks to your support, we are able to commence working shortly on Jung's Unpublished 1923 Polzeath Lectures.

In the summer of 1923, Jung presented a series of fourteen lectures over the course of a fortnight in Polzeath in Cornwall, a beachside village on the estuary of the Camel river, to a group of about 30 participants.

The subjects of his lectures was the technique of analysis and the historical and psychological effects of Christianity.

He presented his most extended treatment of these subjects up to this point.

lectures were organised by H. G. Baynes and Esther Harding.

From the recollections of participants, this was a memorable occasion.

Barbara Hannah noted, “All of Jung’s pupils who attended it were still constantly talking about it, most especially Esther Harding, on whom it had made a deep impression.”

Cary Baynes once referred to “the vigor and color of his speech all the directness and simplicity that come when as at Cornwall the fire burns in him.”

Several sets of notes by various auditors exist, but until now they have not been collated, edited and published.

We would like to invite you to a free donor webinar on this project, presented by Sonu Shamdasani and Christopher Wagner on Sunday 21 November, 2pm-3.30pm (Eastern Standard Time, USA), which, thanks to your support, we will be able to commence working on shortly.

Free for past, present and new individual donors as well as to anyone who has made a pledge to our successful crowdfunding project for Jung’s unpublished book on alchemy.

[Note: If you have not already donated you may wish to contact the Philemon Foundation and see how you might be able to donate now and get invited to the Webinar Note by Lewis Lafontaine]

[2]Contact the Philemon Foundation

1. https://philemonfoundation.org/news/2020-2022-fundraising-campaign/
2. https://philemonfoundation.org/contact/

Meaning makes a great many things endurable perhaps everything. (2021-10-24 04:49)

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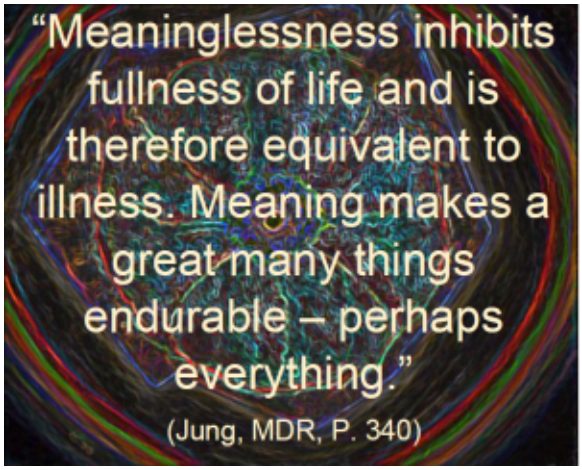
“Meaninglessness inhibits fullness of life and is therefore equivalent to illness. Meaning makes a great many things endurable – perhaps everything.”
(Jung, MDR, P. 340)

The need for mythic statements is satisfied when we frame a view of the world which adequately explains the meaning of human existence in the cosmos, a view which springs from our psychic wholeness, from the co-operation between conscious and unconscious.

Meaninglessness inhibits fullness of life and is therefore equivalent to illness.

Meaning makes a great many things endurable perhaps everything.

No science will ever replace myth, and a myth cannot be made out of any science.

For it is not that "God" is a myth, but that myth is the revelation of a divine life in man.

It is not we who invent myth, rather it speaks to us as a Word of God.

The Word of God comes to us, and we have no way of distinguishing whether and to what extent it is different from God.

There is nothing about this Word that could not be considered known and human, except for the manner in which it confronts us spontaneously and places obligations upon us. It is not affected by the arbitrary operation of our will.

We cannot explain an inspiration.

Our chief feeling about it is that it is not the result of our own ratiocinations, but that it came to us from elsewhere.

And if we happen to have a precognitive dream, how can we possibly ascribe it to our own powers?

After all, often we do not even know, until some time afterward, that the dream represented foreknowledge, or knowledge of
something that happened at a distance. Carl Jung, Memories Dreams Reflections, Page 340-341

[Jung] Then saw Toni half materialized. (2021-10-24 04:59)

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[1]Black Books

Jung stayed on Harley Street, where he presented seminars to his first group of students in England.

The group included Maurice Nicoll and James Young.

On July 4 he presented a talk on "The psychological foundations of belief in spirits" at the Society for Psychical Research (CW 8); he repeated it at the Psychological Club on October 4.

On July II he presented "On the problem of psychogenesis in mental disease" (CW 3) at the psychiatry section of the Royal Society of Medicine, at the invitation of William McDougall, and on July 12 he presented "Instinct and the unconscious" at a joint meeting of the British Psychological Society, the Aristotelian Society, and the Mind Association (CW 8).

On the weekends, he went to stay at a cottage at Cranwell Farm, near Waddeston Manor, Aylesbury, which had been rented by Nicoll, Young, and Maud Hoffman.

In a letter to Emma, he drew the farm (see The Art of C.G. Jung, p. 149). In 1950, he wrote up his experiences as a contribution to Fanny Moser's Ghosts: False Belief or True Belief? (CW 18, §§ 757ff.)

He had unexpected difficulty sleeping at Cranwell Farm and heard strange sounds and smelled odd odors. He had the impression that there was an animal running around.

The smell reminded him of the memory of an old woman at the Burgholzli who suffered from an open carcinoma.

On one occasion he woke up: "There beside me on the pillow, I saw the head of an old woman, and the right eye, wide open, glared at me. The left half of the face was missing below the eye."

He learned that the house had a reputation for being haunted.

In his "Dreams," he noted,

"In England staying in a haunted house. First saw the left half of a face of an old woman. Then all sorts of sounds. Paralysing fear, sleeplessness, suddenly subsiding in other room. Then saw Toni half materialized."

In 1950, he conjectured that "The vision had the character of a hypnagogic hallucination and was probably a reconstruction of the memory of the old woman with carcinoma."

The smells could have been intuiting something about the previous inhabitants. There was a dripping noise he couldn't explain.

The house was later pulled down, as it apparently scared away all tenants.

Nicoll recalled that they often painted watercolors in the garden room: "you told us how to paint symbolically."

Kenneth Walker remembered a "Mithraic Altar that Dr. Jung had painted, in tones of blue, with two figures, evidently the torch-bearers."

Elystan Miles recalled "Dr. Jung's painting of the Soul

taking the Middle Way, a small figure of a man toiling along a narrow dangerous path, a high mountain one side, a precipice on the other-full of dramatic color."

Nicoll also recalled that Jung "told me a lot about the possibilities of psycho-material-transformation-i.e., if a man puts his psychic genius into a bit of wood, the wood stands up to him and in fact it is an example of psycho-transformism" (cited in Beryl Pogson, Maurice Nicoll: A Portrait [New York: Fourth Way Books, 1987], pp. 63- 66).

It was at this time that Jung carved two wooden figures of Atmavictu.

On his return to Switzerland, he commissioned a sculptor to make a model in plaster

and then a stone sculpture, which he placed by the lakeshore at his house in Kusnacht (see The Art of C.G. Jung, pp. 148-50). The Black Books, Vol. VII, Page 199-200, fn 137

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3GMH2VXBWCRRK&dchild=1&keywords=jung+black+books&qid=1610032284&sprefix=j

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Psychological Interpretation of Children's Dreams (Winter Term, 1938/39) Lecture 3 (2021-10-24 07:29)

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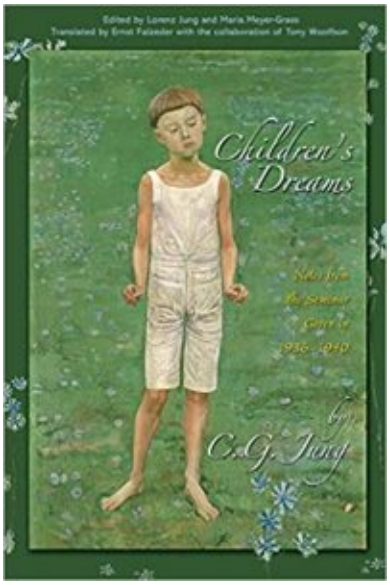

[1]Children's Dreams Seminars

Psychological Interpretation of Children's Dreams (Winter Term, 1938/39) Lecture 3

1. **Dream of a Five-Year-Old Boy of the Man Covered with Hair Presented by Mrs. Margret Sachs**

Text: In the dream, there appears a man covered with hair, who suddenly comes up from the dark basement.

He wants to seize the little boy and pull him down into the basement.

The boy wakes up crying loudly in fear.

Mrs. Sachs: The boy is five years old, at an age when first impressions are still very important, when fast developmental steps are made, but the personal world of consciousness is still very small and strongly under the influence of the collective unconscious, which is still close to consciousness.

A man covered with hair appears in the dream.

Now, what could this mean to the child?

Being an adult, this man is superior to the child. In addition, he is covered with hair.

This man is something that induces fear and terror, of which one is afraid, reminiscent of a giant; we may think of Rübezahl, the bogeyman in the Erzgebirge [Ore Mountains] who carried children away in a sack.

Here in Switzerland, this figure is known under the name of Böölima; in Flanders, he is called Biete Bouw; in Scandinavia, the kids are afraid of the troll, and in the United States of the “man in the woodpile.”

In children’s imaginations, he is always covered with hair and has a long beard.

In the imaginative world of primitives, too, hair and beard play an important role.

In The Golden Bough, by James George Frazer, we read, among other references, about the significance of hair: the chiefs and magicians of the Masai, the African tribe, were afraid to lose their supernatural powers if they let their beards be cut; in many primitive cultures, hair and beard are considered “taboo.”

In order to become immune to danger, they are not cut at all.

The Frankonian kings were not allowed, from childhood on, to cut their hair.

Cutting the hair would have meant relinquishing the throne and the power.

Hair is regarded as a sign of extraordinary power and magical strength.

The young warriors of the Teutons cut their hair and beards only after having slain the enemy.

Samson, too, was deprived of his power after Delilah had cut off his curls.

Cut hairs are kept in sacred places such as temples, graveyards, or trees.

In Swabia, cut hairs are hidden in a place where neither sun nor moon may shine.

Frazer gives a multitude of examples, from the Tyrd in Scotland and Ireland, from Siam, North Germany, Melanesia, and Patagonia, from Tahiti, or from the Solomon Islands.

Everywhere the guiding idea is that there is a sympathetic connection between the cut hair, symbolizing power, and its former bearer, and so it has to be hidden from hostile influence.

This dream is a parallel to another dream discussed earlier.

There it said: “something gruesome came in through the window, no bear, a man, he had those feet and stood on the quilt . . . ”

At the time we put this figure in analogy to a bear. In our dream, too, we can put the man covered with hair in analogy to a bear, which plays a great role in children’s imaginations.

For thousands of years, our ancestors saw the bear as something threatening and dangerous, and it was one of the worst enemies.

These impressions have been kept as such, and have an effect in the collective unconscious.

There is a report about a belief in Scandinavian literature that very old bears had something devilish within them, and that they could not be killed with a normal

shot, but only with a silver bullet.

In this connection we have also to draw attention to the connection between the bear and the Berserker.

The Bear Skinner is a vague allusion to it.

The notion of the soul is connected to the fur, the skin, the shirt, the outer form, for shirt (e.g., the swan shirt) and fur stand for a great potential of transformation in the Teutonic tradition.

Still today we use expressions such as aus der Haut fahren, an allusion to the bear, the skin of the Berserker.

The bearskin was taken off in the evening, when other people slept; it gave an enormous increase in strength, the respective person got beside himself with rage, a raging demon took possession of him.

The heroic song of King Rolf Krake, from the Danish house of Skyoldung, tells of such a berserker gang. In the werewolf legend, too, the pelt of the wolf gives enormous strength.

Summarizing the amplification of the “man covered with hair,” we get the following result: something children are afraid of, an uncanny and colossal power that can overwhelm you and make you so enraged as to lose consciousness; a magic force that overcomes you all of a sudden.

For every child, the dark basement is an uncanny place.

If consciousness is mostly symbolized by a house, then the basement is the unconscious, the place where one loses consciousness, the dark where all those things happen of which we are afraid, and which we do not know yet.

In the child’s imagination all the gloomy, all the undreamed of and mysterious things happen there.

The dark is the place where we feel lonely, where bad dreams come from, and where danger lurks.

We speak about the dark powers, the dark abyss.

The Chthonic Forces rise out of the dark; the Chinese Ying is dark, it is the shadowy principle.

Dark is the night, which devours and eats up the day; at night all things are made anew and are changed while we sleep.

The man covered with hair seizes the little boy and wants to pull him down into the dark basement.

He took possession of him, he let him feel his power.

Here the dream breaks off with the cries of fear of the awakening boy.

The dreamer is not yet overwhelmed completely, not yet deep down in the basement, but there is the danger of an inundation from below, the danger that he will be overwhelmed by a still unconscious instinctual state, by greed, passion, or desire.

He is threatened by an uncontrollable instinctual force, stronger than he, which tears him into the dark and threatens to devour his small world of consciousness.

As we do not know more about the child, we can make only some vague assumptions.

His being overwhelmed and pulled down into the dark womb of the house can be a danger for his psychical development.

Without insinuating conscious sexual feelings in the five-year-old child, we may still perhaps assume that the dream anticipates a later emotional outbreak.

The dream would then anticipate the future.

Professor Jung: I thank you for your paper.

You have taken into account all the important aspects in your discussion of the dream.

I have chosen this case because with its help we can discuss the various possibilities of working with a dream in the simplest form.

As we saw in the last session, in most of the cases the dream is an unconscious reaction—albeit always in a different way—to a conscious situation.

So we always have to take into account the symbolic context of the unconscious as well as the individual psychological situation of the dreamer.

Children still have a vivid memory of that archaic world; it was born with them.

For this reason alone we cannot but notice the collective background of the dream.

The ubiquitous archaic images, the archetypes, play a very important role in the infantile fantasy.

That is why fairy tales in particular make such a strong impression, because they touch on a world related to them.

You have seen in the paper how we approach collective symbols.

This method of treating a dream is not sufficient, however, if a practical decision becomes important.

For practical treatment, it is useless to talk of archetypes and bearskins.

We have to ask more specific questions about the events of the previous day, and in general about the whole individual situation the child is in.

In this case, I do not know the psychological situation of the child.

We can try nevertheless to discuss the possibilities.

Suppose you know only the child's mother, who presents you with the dream and tells you that the child is difficult.

What would you say? How much could you possibly see in the dream?

Participant: I would ask what the child had experienced the day before, and also, if he is fearful during the day, too.

Professor Jung: Yes, but this is not sufficient when it comes to the practicalities.

Participant: Couldn't we interpret the man covered with hair as a compensatory figure

to the dreamer's conscious situation? In the paper he was portrayed only as a danger. But perhaps he also points to something positive, which the child still lacks and which would have to be accepted by him.

Professor Jung: This is a correct point of view.

Is he a real danger or, on the contrary, something to be accepted?

If the latter is true—what could we then say with regard to the child's consciousness?

Participant: It would be too "light," having too little relation to the unconscious.

Participant: It would be too rational.

Professor Jung: Oh no, no, even with the "best" education, a four year-old child can't be rational!

Participant: It is educated too well.

Professor Jung: Yes, that's a possibility.

It could actually be the case that the child is too well educated.

As a consequence, there comes the Böölima, who is bad like an animal.

He can do anything the boy cannot in the house.

In families where the children are too strictly educated, it is as if they were some little devils.

They then create the nicest anxiety dreams.

So the wild, hairy, black man may threateningly appear in an anxiety dream; but it's only the nasty tricks of the child that he can't play in reality.

A too-virtuous education causes rebellion, and the children then play the wildest tricks.

Participant: Wouldn't the fact that the man covered with hair is an adult point into the future of the child?

Professor Jung: Yes, that's also a possibility. What would it then mean?

Participant: That the child is too infantile.

Professor Jung: Right. Children have to be infantile, because otherwise they wouldn't be children.

But it may happen that a child is too infantile, for instance, when children were bedrid-

den for a long time because of illness, and are weakened.

Then they talk like little babies, cling to the mother—things they had already forgotten how to do.

They fall into a regression, and then such an anxiety dream can occur.

The dream is the natural reaction of their organism, which defends itself against the ridiculous infantilism.

It is not a moral reaction, but a reaction of nature.

When a seventy-year-old man thinks he could still accomplish the same as in younger years, nature will tell him, too, that he cannot—quite physiologically.

When children regress under a certain level of infantilism, such figures as the threatening, wild man may appear, but this is already an indication of a serious regression.

Here I would much rather assume that this is a well-mannered child who is too much under the influence of the mother.

Some mothers always try to turn their sons into paragons of virtue, who are terribly nice and decent . . . , and then it happens to them of all people that their boys are complete rascals.

That's how it has to be! It can also be the case, however, that the boy loves the mother,

is very much attached to her, and does not want to cause her distress.

Then what is in him cannot come out; if he waits too long, then it will "happen."

Participant: The Gilgamesh Epic is a good example of an education that is too good.

Professor Jung: Yes, there you have the animal man Enkidu or Eabani, who is supposed to pull Gilgamesh down, because he is the all-too-perfect son of the mother.

Participant: Don't we have to take into account both sides of the figure of the man covered with hair, the helpful and the dangerous sides?

Professor Jung: This double aspect is always there.

Not only as a motive of the dream, but also regarding its effect.

Such a dream can have a very destructive effect, because it contains the evil.

When such a dream ends badly, we have an "anxiety child," who cries every night out of the fear that the dream might recur.

On the other hand, a natural reaction is also possible.

Something in the child can understand: this is “he”!

It very much depends on whether the child has the right instinct or not.

Equally in the adult: the instinct decides whether we understand the dream correctly or not.

We then sense that something is about “so.”

When such a boy gets a bit older, he develops a certain pleasure in this hairy man and imagines all kinds of things he himself could do if he were like him.

Half consciously, half unconsciously, he draws the right conclusions after all.

Here we must trust nature. If the anxiety in the boy is reinforced, however, he is drawn into the wrong attitude, and only the destructive effect is intensified.

Participant: Couldn’t the hairy, wild man also have something to do with the parents?

Professor Jung: A dream need not always be mysteriously related, by unconscious infections, with the parents.

But this, too, is a possibility.

It could be about an ongoing conflict in the parents’ marriage, because the man covered with hair actually is the ape man, the primitive instinctual man.

There could be a connection with the father, or also the mother, most often with only one of the two parents.

As a rule, the situation in a marriage is such that the one sits in the warm nest and thinks that everything is all right.

The one is completely protected and warm, just like in the womb or on the lap of the father.

The other—outside—thinks, however: “This is quite nice, really ideal, if only there would be something that held me also!”

It can be the father who sits on the sill and looks out of the window.

In this case, it is there that the ape man is constellated, of whom he is afraid himself.

Or it is the mother who dances around on the edge of the nest, while the father is sitting inside, smoking his pipe.

So she dreams of a dreadful man of whom she is terribly afraid, while at the same time hoping he would break in sometime!

In both cases, the ape man can enter into the little child.

The more vital this is, the greater its effect.

It is extremely important in education, therefore, for the parents to know what they are doing, to know their problems and not to ignore them; otherwise, the children have to lead a life that is simply impossible.

They are forced to do dreadful things, which are not in their nature at all, but have been taken over from the parents.

Here we find really interesting phenomena.

When we study the history of a family, and investigate the relations between parents and children, we can often see the red thread of fate.

Sometimes there is more than one curse on the house of Atreus in a family.

Participant: Before you rejected the experiences of the previous day. But perhaps such an experience did indeed trigger the dream situation? For example, I know of the case of a little girl who saw her father naked and then dreamed of it.

Professor Jung: In general, being naked does not make an impression on little children. But if a certain kind of education is at work, it can indeed make an impression on the children. I want to give you an example:

When I was a little boy, between five and six years old, an old aunt took me to the museum to show me the stuffed animals.

This interested me very much, and I took a long time.

Then the bell rang; we had to leave.

The aunt could no longer find the exit and came into the hall with the sculptures, with the statues of gods!

She pulled me after her and said: “You naughty boy, close your eyes!” I didn’t even

think of it, because for the first time I saw pictures of gods, and I found them wonderful. That they were naked I only discovered because of the affect of my aunt.

I myself have seen my father naked more than once, and I was not traumatized by it.

It all depends on what soil such an observation falls.

When there is an overly satiated atmosphere, when the children are provoked and fed by unnatural blind affection, when the daughters slip around on their knees before the father,

when the mother licks her son, but, on the other hand, everything is suppressed

by “education”—then we have the right breeding ground for neuroses.

When the child then sees the father or mother naked, a trauma ensues.

These natural things are never traumatic; otherwise, the whole of Africa would have a hell of a neurosis, but, of course, it wouldn’t even dream of it.

1. **Dream of a Six-Year-Old Girl of the Doll and the Monster Presented by Dr. Liliane Frey**

Text: When I first dreamed this dream, I was definitely not older than six.

It recurred a couple of times when I was a young girl.

I undressed the doll of my eldest sister and put it into the doll bed.

On coming up again, the doll is sitting fully dressed in its chair.

I undress it again and go downstairs.

A moment later I go up again, curious what might have happened now.

The doll is dressed again. Once again, I undress her and go down the stairs.

But in turning around I’m seeing a monster that did that, and which is now following me on the stairs.

The monster has a very big body, which completely fills up the staircase.

It moves sluggishly and clumsily, with short, nearly invisible paws—meaty. I am terribly afraid.

Dr. Frey: We can divide the dream into the following four parts:

1. Locale: Place: playroom, stairs. Dramatis personae: child, monster.
2. Exposition: The child is playing with the doll of the eldest sister.
3. Peripateia: The game is thwarted three times.
4. Lysis: The child meets the monster.

The dream begins with the following sentence: “I undressed the doll of my eldest sister and put it into the doll bed.”

What does the doll mean to the child?

In the form of the butterfly pupa it embodies the transitional stage between a crawling animal, closely nestling against the earth, and a winged one.

In myths and in poetry the butterfly is often the symbol for the psyche.

The soul soars up from the cocoon in the form of a butterfly.

So we might say that the pupa/doll represents a transition between a primitive, earth-bound stage and a freer, disembodied, winged, and elated one.

We also speak, for instance, of “shedding the pupal skin of our heart”

to gain inner freedom.

Dolls have also played a great role in the history of superstition: until the late Middle Ages, they were used to ward off evil spirits or as carriers of certain magical powers, and still today we find the mascot, a lucky magical doll.

There are many examples in the most varied countries, how dolls are brought to life,

and how spirits are laid by being forced to stay in them.

In connection with the motif of bringing a doll to life, I would like to refer to the figure of the homunculus in Goethe’s Faust.

With the help of Mephistopheles, Wagner artificially creates the homunculus in a vial, an artificial little man without soul.

The problem is how to fill him with soul and thus make him into a real human being.

But the vial of the homunculus is smashed to pieces on Galatea’s chariot and pours out into the sea waves, whereupon the homunculus rises again as a living man out of the waters of the unconscious.

But what does the doll in the girl’s playroom mean? What does the doll mean to the child?

It seems that the external form of the doll is not decisive in children’s games.

Aniela Jaffé has observed that children take a bottle of medicine or a piece of wood into bed and play with them as if these were the most beautiful dolls.

Just like a primitive man, the child brings the doll to life with the images of her uncon-

scious, and so animates, “en-souls,” it.

In the hands of the child, the doll is just a receptacle into which the internal potentialities are laid, and through which the child’s world becomes alive.

Quite generally, the doll/pupa is the receptacle, the cover, containing the child’s psyche—the butterfly—as a present and future potentiality.

In addition, for the little girl the game with the doll is also quite specifically a preliminary exercise of later biological functions.

The child plays with the doll of the eldest sister.

The eldest sister or the eldest brother is a theme that appears again and again in fairy tales.

The elder siblings are most often the much-admired, beautiful, proud, seemingly virtuous children, favored by father or mother.

But they often fail precisely when the most difficult task has to be resolved, the treasure that is so difficult to attain has to be obtained, or the prince or princess has to be set free.

Most of the time this is done by the youngest sibling.

In all these cases, the elder siblings stand for the more developed capabilities.

They are mostly examples for the younger siblings.

In our dream, too, there is probably this same relation between the dreamer and the eldest sister: she is the role model for the younger child.

In this part of the dream it further says that the dreamer is playing with the doll.

What does that mean?

It probably indicates that the dreamer tries to live her life, her future potentialities, the way her sister does—which will perforce drive her into one-sidedness and into a crippling of instinct.

Moreover, it is a rule in the children’s room to play with one’s own doll, not with the sister’s doll.

Each child has her own doll, belonging to her and containing her own potential in nuce.

The dreamer, however, plays with the sister’s doll.

This shows us that she does not stand by herself and her own potentialities, but rather she is trying to cope with reality in her elder sister’s way.

She copies her way of adaptation, behaves as she does toward the external world.

The child probably feels that something is not right, because later on in the dream it says that she puts the doll into the bed. What does that mean?

The dreamer is in danger of an identification with the sister.

She sees her as her role model.

That is why the sister's soul—the doll/pupa—has to be put to sleep.

The sister's effect should be rendered ineffective. In this way the dreamer tries to get out of the state of adaptation to the sister.

We will see if the attempt succeeds.

After undressing the doll the child goes downstairs.

During her absence something inexplicable has happened, for the doll is dressed again and sits in its chair.

This process is repeated three times.

Each time her playing activity is reversed, made ineffective, during her absence.

The child is shown that something about her attempts is wrong.

Let us go through the individual motifs: the number three, the motif of above and below, and the thwarted game.

Thrice the game is interrupted, thus underlining the gravity of the motif.

The appearance of the three always has a fateful meaning.

In the dream seminar of 1936/37, Professor Jung says: "When trinity appears"—the three Fates, or triads of gods—"this means that a fateful point has been reached, that something unavoidable will therefore happen."

Here there is no simultaneous appearance of three figures, however, not the motif of

the triad, but the triple repetition of the same process.

We find this theme, for instance, in the triple repetition of the conjuration or invocation.

Conjuring up the evil three times over is found in many legends.

Goethe's Faust has to call out "Come in!" three times before Mephistopheles enters.

We also find this motif in St. Peter's thrice repeated denial of knowledge of Christ.

"I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me" (Luke 22, 34).

Or a trial is repeated three times, as in the temptation of Christ by the devil.

Doing the same thing three times is, so to speak, a magic to make something effective, and in many fairy tales it leads to the solution.

Or it establishes the connection with the demonic.

What is most important happens afterward: a destiny is set in motion, the connection with something transpersonal is established.

We can also formulate the idea this way: the number three triggers the number four, causes something that should establish the wholeness of the person. . . .

In the present dream we can clearly see how the process being repeated three times—the undressing of the doll and its being mysteriously dressed again—forcibly brings about the fourth process, setting in with all its might: the confrontation with the monster.

Besides the theme of the thrice-repeated process, another motif is important in that part of the dream, namely, the alternation of above and below.

Each time after having undressed the doll, the child leaves the children's room to go downstairs.

It is as if she cannot find rest anywhere.

If she is above, she is forced downward, and the other way around: if she is below, she has to go up once again.

Perhaps we may deduce that the child is insecure about the Above and the Below.

This alternation of above and below shows the continued sinking of the child into the collective mythical prehistoric world, into connectedness with the family, or into the mysterious depth of fantasy, into the world of emotions and of the body.

At the same time, the dream shows the thrice-repeated attempt to free herself from this, to go upstairs and to gain a conscious attitude.

The further dream text will show us whether the Above or the Below is "right."

The third motif is that of the thwarted game.

Again and again the doll is sitting dressed in its chair.

A foreign power forces its way into her game, intrudes, thwarts the goal of her attempts in the game.

The child happens upon an unknown, powerful factor in her life, which prepares for a different direction of her play: the doll is to remain sitting dressed on its chair.

What does this mean for the child, this intrusion of a foreign, superior force into a personal sphere?

The personal activity is made ineffective and included in a transpersonal process.

Whenever this happens, the personal activity is too strongly directed against the original, natural inner destiny of the person, and his nature is oppressed.

We have already assumed earlier that the dreamer is too dependent on others, and imitates too much the mode of her sister's adaptation.

She tried to free herself by putting her sister's doll to sleep and thus reduce her sister's influence on her.

In this context, the thwarting of the game means that this attempt is being stopped, and not accepted, by the unconscious.

Her way will have to be a different one.

In the next part of the dream there are the following motifs: that of turning around and that of the monster.

So when the child looks back, she sees a monster following her.

In fairy tales and popular belief, looking back is always a dangerous thing to do, and strictly forbidden, therefore, in most cases.

According to the Bible, Lot's wife becomes a pillar of salt because she cannot bear the terrible sight of what is behind her—Sodom and Gomorrah under a rain of fire and brimstone.

On the other hand, back is also the fertile womb; the rocks that Deucalion and Pyrrha throw behind their shoulders turn into the first humans after the deluge.

Probably, however, a very special inner situation of desperation and pressure is necessary to be able to bear the sight.

The child has to turn around.

She has to see what follows her, she has to encounter her shadow.

It is also not without importance that the shadow blocks the way upward.

The girl can no longer go up.

She has to go down, into the dark womb of the unconscious.

She will have to confront the foreign and the dangerous, precisely because anything that is split off from the girl, anything that is a “complex,” and which is now threateningly personified in this monster and persecuting her—because all this, as Professor Jung explained in our next to last meeting, basically wants to come to her in order to become one with her, so that she can become whole.

Before we enter into the interpretation, I would like to quote some more parallels in mythology and literature.

The first example coming to mind is the monster behemoth in the Book of Job. Job, who boasts of his virtuous life, who can say: “My foot hath held his steps, his way have I kept, and not declined” (Job 23:11), Job is humiliated by God and visited by the devil in the form of two monsters, the behemoth and the leviathan.

The form of the monster [in the dream] is described as follows: it has a very big body, it moves sluggishly and clumsily, with short, nearly invisible paws.

When we try to find an animal roughly fitting this description, the hippopotamus would come closest.

As we shall see later, it often appears in connection with evil.

Faust’s poodle also takes on the form of a hippopotamus; it says:

“It’s no doglike shape I see!

What a spectre I brought home!

Like a hippo in the room” —Faust I, verses 1252ff

In view of the monster’s form, particularly the heavy, meaty body, it is suggestive to think of those myths in which the “voracious maw of a fish” appears, for example, the myth of the whale described by Frobenius, or the myths of the dragon that the hero must kill to attain the treasure.

The Lamia, the terrible female ghost who frightens children at night, steals them, and eats them, was originally also a voracious sea fish.

Here we encounter the theme of the monster as the terrible mother, a symbol of death, which has to be overcome.

Now to the interpretation of the monster.

As shown by the analogy with the behemoth, such monsters represent the wild, dreadful side of nature’s abysses, the raw bestial nature of instinct.

As the child is in danger of alienating herself from her nature, as she has lost her body, she has to descend again into these depths, has to encounter this monster in order to attain

bodily consciousness.

This bodily consciousness is attained from the instinctual sphere—after all, the monster is an animal.

The child has to regress to a state that she has already experienced earlier.

For we can only progress from a basis we know already.

She should remember that she has a body that is hungry and that she should feed.

This is the meaning of the meaty monster with the fat, rotund body, which grunts and gargles and roots through the mud.

This disgusting animal has nevertheless a beneficial aspect insofar as it wants to unite the child with the split-off parts of her personality.

After all these explanations the meaning of the dream becomes clearer.

This may not only be a dream that prepares the child for the erotic storms of puberty. In addition, the dream seems to indicate a problem of individuation, that is, it “is a process of differentiation, having for its goal the development of the individual personality.”

Professor Jung: Let us once again take a closer look at the basic motifs of this dream! First, the eldest sister.

Simply because she is older, she is a model or an anticipation for the younger sister.

The object of the game—the doll—is the playful preliminary exercise for the future.

The little girl identifies with the doll that belongs to her sister, as if this image of the future, the creative anticipating fantasy of the sister, were her own.

She sheds her own skin, so to speak, and projects herself into the eldest sister with all her vague wishes for the future.

The dream begins with the dreamer undressing the doll and putting it to bed.

What does this mean?

Let us be totally naive, as we have to be in such cases. It is analogous to a mother putting her child to bed.

Why does she do this?

Participant: To make the child sleep.

Professor Jung: Yes, that is also the intention of the little girl in the dream. The doll should sleep. Now what does that mean?

Participant: The anticipating activity of the sister should be put to sleep. It is thus rendered ineffective; it is a secret, somewhat malicious act against the sister.

Professor Jung: Exactly. How children play with dolls appears, so to speak, magical.

It has an effect on the persons who stand in relation to these dolls.

When the child puts to bed the doll of her eldest sister, she insults her.

It is as if she sabotaged a favorite activity.

She sort of tells the doll: “No more anticipating now. Just don’t do anything. You sleep!”

When the doll sleeps, the game between her and the sister stops!

The eldest sister is paralyzed, so that she can take over her functions herself.

We often see such acts of sabotage in children.

For instance, they put on their father’s hat and ruin it on occasion, or they smoke the father’s pipe and let it fall!

What happens in the dream is that the little girl—after a short absence—finds the doll sitting dressed in the chair!

An invisible monster has probably come, a cunning, crafty thing, which has taken possession of the doll and quickly dressed it again.

Whatever it is, the child’s prank is ineffective—the doll is being restored to the “status quo ante.”

The little girl sinks again back into the unconscious state.

She has gone up, has reached the level of her sister—and now everything is as it used to be.

She had not only wanted to take something away from her sister, but also to achieve something for herself in this way, that is, to make the sister’s anticipating fantasy her own.

She repeats the dressing and undressing three times.

This motif of the number three has been quite correctly interpreted [by Mrs. Frey] as a fateful process with a magical effect.

As a matter of fact, the “three” is always dynamics, rhythm.

The dynamism of the world in Hegel’s philosophy is partly based on the three phases or the three stages.

We also find this triad in the development of Goethe's Faust: the boy charioteer, the homunculus, and Euphorion.

The boy charioteer is the soul-guiding function.

Here we find the motif of "puer aeternus."

In his book Reich ohne Raum, Bruno Goetz gives an excellent description of this figure.

In it, he has anticipated a process in contemporary history in an interesting way.

The figure of the "puer aeternus" is born, so to speak, directly out of the unconscious.

The second figure in Goethe's triad is the homunculus.

He, too, is an inner being, seen in a vision.

This figure also appears in Hermetic philosophy.

As you know, there is an idea in alchemy that one could create a wonderful being with godlike qualities in the phial through various procedures.

One alchemist even calls this being "deus terrestris."

This is a metaphor for the inner experiences of the alchemist, who in his work experiences his own contents in the unknown matter.

The main figure in Hermetic wisdom is Mercurius, the well-known Re-bis (who consists of two things).

He is also called hermaphrodite because of his male-female double nature, or "lapis philosophorum," or "lux moderna," that is, the modern light.

In this latter sense he is viewed as "light of the lights," a well-known term in alchemy.

The third figure in Goethe is Euphorion. He also is a son figure.

He is the fiery spark created by the unification of the opposites of the male and female, an alchemical figure as well—volatile Mercurius.

The fate of these "puer aeterni" is remarkable.

All three attempts to keep the fire-boy alive fail: the boy charioteer vanishes in the fireworks, the homunculus is smashed to pieces on Galatea's chariot, and Euphorion runs after the beautiful nymphs and goes up in flames.

Precisely because of their doom, these figures are of importance to us as the devilish

ambushes, into which we run in such inner processes, become evident.

This is particularly impressive in the case of the homunculus: he meets Galatea—and the process is already disturbed. “It” has burnt out in him, the lid did not stay on the pot, he is out of steam.

In this respect, women are very dangerous for male intentions.

A beautiful woman comes along—and he’s gone in a second!

There is a similar danger in women when they have to give birth to their inner child.

But in their case this is less transparent than in men. How does the “puer

aeternus” go to hell in her?

Well, the danger is that she meets the “spirit”!

By chance she reads a textbook or a newspaper article, written by a complete nonentity, but “it was written there,” and the steam is gone.

It says in alchemy: “Vas sit bene clausum, ut qui est intus, non evolet.”

Well, three leads to four! It leads to a result. This is a process.

This has already been said in the paper, and it is very important.

What is the fourth form of the “puer aeternus”?

Participant: Faust himself in the “choir of the young boys.”

Professor Jung: So this form is already beyond death.

Faust has arrived in the timeless sphere.

This is the fourth form resulting from the three attempts.

Here, however, we won’t go into that.

In our dream, the three leads to a, so to speak, catastrophic solution.

Being a solution, however, it also has its positive side.

How do you interpret the monster?

Participant: As a figure of the collective unconscious.

Professor Jung: In Egypt there exists such a monster, a goddess of the underworld, a devouring mother goddess—Tefnut.

She is known for always being present in the scene of “weighing the heart” in the

Books of the Dead. She is always standing there.

Should the heart of the dead person be found unworthy, she will eat it.

As a consequence, the dead person is then given over to the chthonic underworld, the cooking pot of creation, to be dissolved.

So the interpretation of the monster is quite correct.

It is a devouring mother, a negative mother, who does not give birth, but devours the creatures herself.

There is, however, also a positive aspect to this devouring: maybe it is the

preparation for a new birth.

How do you interpret the monster’s appearance on the top of the stairs, and not below?

Only when the dreamer goes down the stairs for the third time does she turn back and see the monster.

This is fateful. The three has been fulfilled.

Through the three stages comes the solution: there’s an impact, and something new begins.

Otherwise it would be incomprehensible why she could not see the monster already the first time.

For the monster is actually the soul of the doll/pupa in herself, the primal being, the dark abyss in man, which playfully creates life and creation.

The whole creation is this great primal being’s toy, playing with the doll of the elder as well as that of the younger sister.

It is the unconscious that undresses and dresses the doll, and that is in the way when the child turns back, that is, when she does not look ahead, but back.

Because at the back the sphere of the unconscious begins.

The magical effect comes from behind; that is why the primitives have neck amulets, often hewn out of stone or wood, as a deterrence against the evil eye.

These amulets have strangely rolled eyes: this is the evil eye with which the other’s evil eye is fought, on the principle of “similia similibus.”

So the danger zone is in one's back.

In looking back the child gains a certain insight into the unconscious, and suddenly becomes aware of what is really at work here.

She gets a terrible fright.

Participant: How would we have had to interpret it if the monster had come from below?

Professor Jung: If the monster had been below, the child in the dream would have fled upstairs.

Then the family uterus would have been in danger.

But in our dream she is invariably driven downstairs:

"Don't go to the upper floor ever again, don't play there ever again!"

Participant: The child has made a mistake, and the unconscious reacts to this. Because she made the mistake at the top, the unconscious, too, appears there.

Professor Jung: Yes, wherever something happened that was not right, the hostile effect of the unconscious makes itself felt.

If the child had played the "baby," had always been within the family, or had identified with the little dog, the monster would probably have come from below.

But it comes from above, because the mistake was made there.

Participant: I notice that the monster is giving orders as if it were a mother.

Professor Jung: Yes, you could well say that.

But what would be the matter with the real mother then, if we linked the monster with the mother?

How would she have behaved in reality?

Participant: She would have held the child too tight and bound her to her.

Professor Jung: No, that wouldn't have been the case.

Participant: The mother would have looked after the child too little, and so the monster has to behave as the mother should have.

Professor Jung: Yes, the monster has to intervene to keep the child from such tricks.

The dream shows a typical process in the infantile soul that is so subtle, however, that

the usual education does not notice it at all.

The child lives the life of the elder sister.

So she herself comes to a standstill in her development, and after some time becomes infantile.

The “nicest” neuroses develop out of such habitual identifications.

This can reach the point that people do not come to themselves at all; they cling to the ground to make sure to evade themselves.

Participant: Doesn’t this repeated pull to the top point to a yearning, an attempt in the child to come to this upper level? But this attempt fails. Does this mean that it is the child’s fate not to belong in that sphere at all, despite her efforts?

Professor Jung: That is a very good question.

This situation is decisive for the child’s soul.

An identification is developing here that has to be stopped immediately.

The unconscious, the independent, autonomous functioning of the psyche, stops this identification because it could become dangerous.

It is stopped at the very beginning.

We can see no reason why this undertaking of the child would be harmful.

We can only understand the whole scenario of the dream, if we draw the most extreme consequences out of the tendencies that are present here.

If the child goes on identifying with the elder sister, she will soon find herself in the situation that she no longer lives her own life, but instead replaces it with the model of “elder sister.”

Her life will then become unoriginal. We can indeed slip into the skin of somebody else.

There are individuals who do not live their lives at all.

They slip into the father or the mother, and then at the age of forty-five or fifty go to a doctor who is supposed to help them.

Such cases are tragic and can end in catastrophe.

There is the most subtle, nearly inaudible allusion to that in this dream.

Such early warning dreams appear because those identifications are so extremely dangerous.

Consciousness knows nothing about such identifications, but nature does.

Just as it reacts to a bodily infection, although consciousness is not aware of it, the unconscious reacts to such identifications.

If you consider this point for a long time, you can draw highly interesting conclusions:

Why, for instance, should it be dangerous at all not to live oneself? Why is nature interested in living itself?

It is an extremely typical infantile dream: the child identifies with the elder sister.

She tries to free herself from this identification in putting the doll of the sister to bed.

She believes she can paralyze her sister in this way, and regain her own creative activity.

But this trick fails. We cannot solve psychic conflicts by acts of sabotage.

The warning to get off the high horse and come down again is repeated three times.

Here you see a mechanism at work that is driven as by clockwork: the triad is fulfilled, and then it happens.

The child turns back and sees the monster. She has to take a look back and register the danger zone.

What will result from this encounter with the devouring monster we do not know.

The child awakens in fear.

1. **Dream of a Six-Year-Old Girl of the Rainbow Presented by Dr. Emma Steiner**

Text: The dreamer says: “There was a beautiful rainbow, rising just in front of me.

I climbed up on it until I came into heaven.

From there I called down to my friend Marietta that she should also come up.

But she hesitated so long until the rainbow disintegrated and I fell down.”

Dr. Steiner: First, let us structure the dream:

The locale shows a natural event: there was a beautiful rainbow, rising just in front of the girl.

The exposition indicates the event: the girl climbs up on the rainbow until she comes into heaven.

The peripateia, or the change, happens through her calling to her friend Marietta to come up too.

But she hesitates to come, and the lysis comes: the rainbow disintegrates, and the girl falls down to the ground.

Let us move on to a broadening of the context, the amplification: the girl dreams of a beautiful rainbow.

Our personal associations to “rainbow” are the following: the rainbow is a wonderful, oscillating bridge; it leads to a castle in the air and from there to the ground.

So the rainbow is a symbol linking heaven and earth.

This unification of heaven and earth suggests a link between above and below, between spirit and matter.

Although the rainbow owes its existence to a pair of opposites, the coming together of rain and sunshine, it is at the same time also a symbol of harmony; for in its magnificent play of colors and its structure according to natural law it is a perfect reference to harmony.

Let us consult the interpretations that popular belief has made of the rainbow since ancient times.

The rainbow as a colorful spectacle has always stimulated the fantasy of all peoples.

The Old Testament sees in the rainbow a symbol of peace.

God sealed his covenant with Noah after the Flood with a rainbow.

Here we see again the connection between heaven and earth, between God and man.

According to the Christian view, the righteous and the chosen ones go on a rainbow to the Last Judgement, while the unrighteous fail in this attempt because the rainbow breaks down under them.

The faithful see in the rainbow the bridge on which the Christ child and the angels float to earth.

According to an old gypsy belief, the man who finds the end of the rainbow at Whitsun can climb up on it and find eternal health up there.

In many instances, powers hostile to man are also ascribed to the rainbow. It pulls anything that comes near one of its ends.

So it pulls ashore the fishes, but also pulls little children into the air.

An old legend from Transylvania says: A shepherd boy was very nosy.

He would have liked only too much to see how the rainbow attracts water.

He was punished by being pulled into the air himself, and now has to tend the sheep in heaven for all eternity.

Here the old wisdom is brought to life that man should not tempt the natural powers, for they are a matter of the gods.

Let us also consult those passages in Traumsymbole des Individuations prozesses

[Dream Symbols of the Individuation Process] that describe the following visual impression:

In our dream, the rainbow is the connecting symbol of the bridge.

The girl climbs on it up to heaven. Heaven is not described in more detail.

For the child it is the epitome of the beautiful, a castle in the air, something magnificent, something inexpressible.

It is probably also the fairy-tale fantasy world of this child.

It is so beautiful up there that the child is completely spellbound and cannot describe it because of its sheer magnificence.

But she would like her friend Marietta to share in this magnificence.

So she calls to her to come up, too.

The friend Marietta is probably not the physical friend of the child, but the other side of the girl, a side she is even more unconscious of, the earthy reality.

Up until now we have learned quite enough about the one side of the girl, that which longs to be in heaven, which builds castles in the air, and paints fantasy forms, the side that she symbolically relives in her walk over the rainbow.

In this call to Marietta, her earth-bound friend, the girl’s ego tries to pull the friend upward to an unreal world.

Professor Jung: In the case of this dream, we are in the same situation symbolically relives in her walk over the rainbow.

In this call to Marietta, her earth-bound friend, the girl's ego tries to pull the friend upward to an unreal world.

For a moment, the updraft, the current of this unreal tendency, is stronger than the real world personified by Marietta, because it was precisely this updraft that has carried the girl up into heaven.

Let us return for a moment to the actual life situation of the girl, the situation before she had the dream.

On the basis of the dream and the symbolical updraft of its unreal tendency we may assume that in the everyday life of the child, too, there is a (albeit unconscious) tension between her fantasy world and reality, which she calls Marietta in the dream.

Such a tension at that age—the girl is six years old—may well be seen as a typical infantile situation.

There are very many children who are exposed to these tensions between fantasy world and reality every day.

The dream makes this tension acute, that is, a splitting occurs, a distancing from below, a walk over the rainbow, a distancing from Marietta, the reality.

Here we could ask whether it would have been dangerous if the child had succeeded in pulling up Marietta, the reality. In any case, the child tries to undo the splitting by calling Marietta.

In the dream, however, a different solution occurs.

The splitting is undone by the unconscious, the upward tendency of the unreal sphere diminishes, and earth and reality gain force.

The rainbow vanishes through Marietta's steadfastness—she hesitates to follow suit into the illusory world—and the child falls to the ground, back to reality.

We do not know about the circumstances in the girl's life in more detail.

The dream could be a compensation for an all too sober, uncomprehending environment.

But it could also be a compensation for inner troubles of the child.

I would like to view the rainbow dream as an illustration of a typical situation of a child. There are many children, probably those with a more intuitive disposition, who are, for this reason, very often exposed to such tensions between reality and the fantasy world,

and who are looking for a discharge by way of dreams, such as happened in this rainbow dream.

Professor Jung: In the case of this dream, we are in the same situation one of the most primitive definitions of the soul.

When you hurt the shadow, you hurt the person; when, for instance, you step on the

shadow, it is as if you gave the person in question a kick.

The chief loses his mana when someone walks over his shadow.

It is as if somebody had thrown himself at him and overcome him.

The primitives have another peculiar notion of the shadow: in southern countries, noon is the witching hour.

At noon the shadow is shortest, giving rise to the fear that it might disappear altogether.

This would be uncanny, for then one would have lost the shadow, the connection to the earth; one has suffered a loss of soul.

The shadow is the second person.

It is a personification of what follows behind us, what lies in the shadow of consciousness, and as a rule it also has—except for pathological cases—the meaning of earth.

In our dream, Marietta is the actual, real friend of this little girl. For reasons unknown to us, she has to represent the earth shadow of the dreamer.

It is actually not uncommon that friendships are formed in which one partner is the shadow of the other.

A psychological structure is expressed in this.

The language also refers to this, with expressions such as: he follows him like a shadow, he always runs after him.

In the case of children, we can often observe that one is taller than the other.

Or one is more stupid, the other more intelligent, one comes from a “special” family, and the like.

And yet these are friendships! One of the two has, as it were, accepted the

role of the follower, of the shadow.

In the dream the child tries to climb up from below, she climbs the rainbow bridge. How do we interpret this ascent?

The speaker has quite correctly stated that the motive for walking over the rainbow

bridge into a magnificent other world could be a certain deficiency in the environment, an all too rationalistic attitude in it.

This path is not without danger.

When the child gets lost in fantasy, she is in danger.

In fact, children can really go too far into fantasy, and so be exposed to psychical dangers.

It is possible, therefore, that the dream is based on such a thing.

But I wouldn't like to attach too much importance to this, as this is certainly not the only possible motivation.

There is a much more general reason for such an ascent.

Participant: The desire to go back, to the collective security.

Participant: So would this dream indicate a regression then? I know children who still at the age of ten have that attitude, who are happy when they are in caves and who build little houses.

Professor Jung: So do you mean that these are regressive fantasies? Are they really regressive fantasies? Is this dream a regressive dream?

With this question we arrive at a very important but difficult problem.

To begin with, in the "climbing of the rainbow bridge" a collective image finds expression.

She repeats something that she could not yet have experienced in her own life.

Because of such archetypal images, children can produce dreams the contents of which they can in no way have experienced.

We can say that the child goes back to archaic ideas, to archetypal forms.

In this respect the dream appears like a regression, but it is a "reculer pour mieux sauter."

True, she goes back, but only to climb up.

The building of, and living in, caves by children have just been mentioned: if we interpret this phenomenon purely reductively, we will have to understand it as slipping into the maternal womb.

But this slipping is also an isolation, effectively severing the child from his or her environment.

It is an isolation of consciousness.

In building a hut the child, so to speak, says: here we live.

There are also games in which children draw borderlines on the ground: this is my land, this is your land!

All these are personality boundaries; the participation with the environment is ended.

So the walk on the rainbow bridge does not indicate a regression, but a personality development, which happens only partially, however, as one part remains on the ground.

Here we are touching a normal phenomenon, characteristic of this age.

This is the age at which children go to school, and the first contact with the world takes place.

The child is expected to adjust. How does the child achieve this adjustment?

Participant: With consciousness.

Professor Jung: Yes, the child has to learn to become conscious.

For example, children have to know their names and addresses.

That’s what is expected in school.

The children gradually learn that they are not in one big family, but that they are this child of this family.

The child begins to differentiate the world in a different way than before, when there were only parents and servants and children, and perhaps also dogs and cats and cows.

This becoming conscious is an elevation from below to above, an elevation from the dark into the light.

But at the same time this also brings about a danger: whenever a decisive progress in consciousness occurs—not only in children, but also in adults—the danger of a splitting appears.

When someone has a new thought, he simply gets carried away with it.

He is hypnotized and loses consciousness of everything else.

Everything else disappears from memory.

This danger is greater in children because they are extraordinarily impressionable.

Children can easily get into something to make an ascent upward.

We can detect this danger of splitting in our dream.

The ascent happens only partially, because another part of the personality remains in the shade.

The shadow stays down below.

The ascent is a kind of illusion that cannot be maintained for a long time.

There appears a splitting between something too childlike, too primitive, on the one hand, and something already too adult, on the other.

The children then often fall under the control of the fantasy and no longer achieve what they really should.

As such phenomena of splitting can become very dangerous, the unconscious

seeks to put a stop to this process by such dreams.

Dr. Steiner has quite rightly referred to that passage in the Eranos yearbook where a dreamer also wants to go over the rainbow bridge.

This dreamer, in the work mentioned earlier, wanted to solve his problems beyond reality, in the heavenly “skull”—for that’s what heaven really is—and in doing so has left his reality to its own devices.

The dream shows him that the way does not go above, but down below! He has to stay on the earth with his shadow.

This is the typical case of an intellectual, who believed he could somehow “think,” or even un-think, his life.

He seems to have thought he could switch it off, and then it would cease to exist.

In our dream, too, there is a similar situation: the original splitting is done away

with by the little dreamer’s falling to the ground.

The dream very clearly says: This does not exist! You have come back to earth again!

This case wants to stop a progress in consciousness going too far, which would lead to a loss of reality.

The dream portrays the typical situation of a child.

The child goes to school and has to learn to adjust to the world, and to free herself from participation with the environment.

This happens through the development of consciousness—expressed in the dream through the ascent into the magical world.

This brings about the danger of a splitting between presumption, on the one hand, and primitiveness, on the other.

In the dream her friend Marietta, the inferior figure of the shadow, stays down below.

The dangerous walk on the rainbow bridge is stopped—the dreamer falls down to the ground.

Reality is brought back to the child in this way, and what had been separated is united again.

In concluding, we can say that the dream aims at keeping consciousness and shadow together.

At a Later Meeting of the Seminar [6 December 1938]

Professor Jung: Last time we discussed the dream of a child who climbs on a rainbow to heaven, and then falls down again. As a supplement, Mr. Kadinsky will tell you about an analogous case.

Mr. Kadinsky: This is a dream of a feeble-minded fourteen-year old boy: He dreams that he comes into heaven. St. Peter tells him he should go back to the earth. But he does not want to. So St. Peter turns him into a rabbit. Up until his eleventh year this boy could keep up well with the others in school. Then he was no longer able to follow; he was not promoted after the sixth grade. Later he no longer dreamed of going to heaven, but of climbing up to the North Pole. Recently his performance has become better again.

Professor Jung: Here, too, the performance at school gets poorer because the child distances himself too much from the earth.

In both dreams the unconscious tries to stop this process.

First the boy is turned into a rabbit—so his wings are clipped—and then the change occurs at the North Pole. What does the North Pole mean?

Participant: The North Pole is the point around which the earth revolves.

Professor Jung: Where does the North Pole, or the polestar, appear in mythology?

Participant: In Egypt, the polestar played a role in the construction of the pyramids. In the Cheops pyramid, for example, there was an exit on the northern side that, when its line was extended, pointed exactly to the polestar.

Professor Jung: Yes, and what does it say in the Mithraic liturgy?

Participant: Mithras appears as a fiery god, as an adolescent deity. In his right hand he swings a cow's shoulder. This is the Great Bear, rotating around the North Pole.

Professor Jung: The cow's shoulder thus represents the connection with the Pole.

With it, the god holds the whole sky and from there rotates the world.

The Pole is therefore a very important symbol, something transcendent.

It is the place where the world axis goes through, it is the center of the world.

The boy's consciousness evidently knows nothing of this importance.

When a boy dreams of being at the North Pole, he thinks of a mysterious place where nobody except a few adventurers or explorers go.

In the unconscious, however, this is different: if someone dreams of going to the North Pole, then this is right. It is in accordance with the situation to dream of the North Pole.

As it is, the unconscious functions according to the archetypes.

When it functions correctly, it could lead to the discovery of the world or to the reinvention of world history.

It is not we who have those images, but they are within us, and we are shaped by them.

These are preordained modes of functioning.

The way it happens in us is how it happens in nature in general.

An insect does by itself what it has to do after hatching.

It is not welcomed by benevolent parents or midwives, and all the same it spins its threads correctly.

It flies to the plant where it finds its food, and so on. It just does the right thing.

Similarly, the mental functioning of human beings is not something that each individual has to learn anew for him- or herself.

We do what our ancestors have always done. It is not the school that brings this about.

On the contrary, we have to be careful that the school does not destroy the natural functioning of the psyche.

As we saw last time, the first school years bring about a couple of adjustment difficul-

ties for the child.

The process of the development of consciousness includes the danger that sometimes splitting phenomena between consciousness and the fantasy world occur.

This manifests itself in children's being "in the air," unable to pay attention.

They are really devoured by their intuitions.

It is as if they had a leak through which everything leaks out.

These two dreams of the boy also confirm what was explained in the last session: that flying upward, and floating in the air, are a danger.

That is why the unconscious intervenes and tries to stop the process.

It is incredible how fine the nose of the unconscious is!

It produces dreams like that of the ascent on the rainbow, or it gives the child a clue in threatening to turn him into a rabbit.

Or it compensates the child's attitude by the ascent to the North Pole.

We could ask ourselves why the unconscious did not let this be followed by a warning in the form of falling down.

This is because the archetype of the North Pole has a entering meaning.

For it is, as we have seen, the center of the world, that is, of the unconscious, around which everything revolves.

Our consciousness revolves around the unconscious, not the other way around.

The center of a human being lies in the unconscious.

It was an error of the nineteenth century to say: The center of the world is the ego.

The ego is, so to speak, a clown acting as if it were the leading actor.

At best it wants what happens anyway.

And we are always talking about how we'd want this or were able to do that.

But the conviction "The will can achieve anything" is merely a superstition of the ego.

We want to see ourselves as having supernatural powers.

We think we got unlimited freedom. But there's no question of that.

Because we forget that again and again, and underestimate the unconscious, such dreams as that of going to the North Pole come up.

Participant: In the Talmud and in the Kabbalah there is a ban on looking at the rainbow, because it would lead to God. It would be an insult to God.

Professor Jung: The rainbow is a numinosum.

It has a divine meaning, as it is an unusual vision. It is a bridge leading into the here-after.

It can also appear as a circle, as a halo around the sun or the moon.

It contains all colors, which is a special motif. It means: all qualities.

Since prehistoric times, colors, as well as numbers, have had a sacred meaning.

This has even been preserved in the Church colors.

A certain dark yellow is the sacred color in Buddhism.

In China yellow is the correct color, the color of heaven, of the emperor.

Remnants of the original meaning of colors are also found in the paint of the primitives.

Each color that is used for ritual paint also has a magical meaning.

So it is little wonder that the rainbow has a magical meaning also in the Jewish religion.

Participant: In an African myth, the rainbow is a devouring animal. Where it touches the ground, its jaws devour many people.

Professor Jung: This corresponds to the primitive's fear of the mana.

The mana is believed to have not only positive, but also deadly effects.

As it is, the gods have effects for better and for worse.

1. **Dream of a Four- to Five-Year-Old Boy of the Robbers' Den Presented by Dr. Hans Wespi**

Text: All of a sudden I was in a dark robbers' den that was lit only by a fire in a corner.

A couple of figures sat around that fire.

I especially noticed two robbers; one of them was very tall and strong, the other was a

hop pole, thin as a rake, that laughed mischievously.

I was hungry and asked for a piece of bread.

The big one came toward me and scared me with curt words.

Meanwhile the hop pole was slicing little pieces of clay off a big lump of clay that were given to me with a lazy smile.

Both were standing beside me, until I had eaten the pieces of clay.

I was really disgusted by it and woke up from it.

Professor Jung: This dream was dreamed by a boy between four and five years old.

This dream, too, was not told by the child, but remembered by the adult.

As I mentioned in the first session, we are dealing only with such dreams here. Childhood dreams still remembered by adults are not just any dreams, but have been preserved by memory because they completely contain human life in either longer or shorter periods.

When we have a cursory glance at such a dream, at first we do not understand why it has been remembered.

If we are able to trace it back, however, we can in most cases find clues as to why it has gained such importance.

If things have made a deep impression on us in childhood, we may assume that something highly important lies within what impressed us as such, or that a very important event happened in the neighborhood of what we kept in our memory, something which is meaningful for the whole later course of life.

There are such childhood memories: suddenly there is a smell of bread in the air, or of bread or milk, or the memory of a scene when the mother let a plate fall on the ground—all of them seemingly completely unimportant in themselves, but in whose proximity there are events or conditions that are very important for the later development of the child.

If we cannot reconstruct these events with the help of the parents themselves, it is not always possible to verify them.

Even then it is extremely difficult, because these are often things the parents do not want to remember.

Also, often the parents cannot contribute anything because such dreams originate in a

sphere of which they themselves are not aware.

In the case of such material we have to realize right at the beginning that we are not able to tackle the dream with the usual means.

As we have seen in one of the previous sessions, we have to use the ethno-psychological

method with dreams that cannot be solved by personal questioning or personal amplification. Nature itself speaks in such dreams.

The wisdom of the child is the wisdom of nature, and it needs the utmost cunning to follow nature.

You know the saying: “Children and fools tell the truth.”

The truth is hard to understand, for the simple is difficult, and the simplest of all is the most difficult of all.

You’ll have to have studied all there is to study to reduce such a dream to a simple

formula.

Let us now have a closer look at the basic motifs of the dream.

There is a robbers’ den into which the boy comes. A couple of figures sit around a fire.

Two robbers in particular stand out, one of them very strong, the other thin as a rake. How would you comment on this?

Participant: This dream reminds me of another one, which we discussed in the seminar of 1935/36, the dream of the two giants who fished from a roof and fell into the water.

Professor Jung: Yes, the analogy is suggestive. Where do you see the similarity?

Participant: We interpreted the dream of the two giants as an anticipation of being adult. The boy dreamed himself into being an adult. It was shown to him that one can fish something out of the unconscious—the value of being an adult—only if one falls into it oneself. Couldn’t this also be the meaning of the eating of the clay? Perhaps

the boy has to understand that he has to eat clay to become an adult.

Professor Jung: Yes, this is a substantial contribution.

You have heard the suggestion to make an analogy between this dream and the dream of the two giants.

It was assumed that the two giants could be anticipations of being an adult.

This assumption is supported by the size of the two figures.

Things have completely different dimensions for a child than for an adult.

When you later come to a place where you were in your childhood, you will be surprised at the proportions of the whole environment which, as a child, seemed so much bigger.

Buildings and streets, too, stretched into infinity for you as a child, but later you see that it's only a couple of steps.

The same happens to the impression that adults make on children.

They seem like giants to them.

When a little boy dreams of a giant, one may therefore assume that he dreams of being an adult.

Children generally look out into the future. This is quite regular.

The grownup, too, thinks of the future much more often than of the past.

Too much thinking back is neurotic.

We don't like to swim against the tide, and if we do it, there are specific reasons for it.

For a child, looking backward would be unnatural.

On the contrary, children want to grow up as fast as possible.

Boys want to have long trousers, and girls want to be young ladies. The boys play soldiers and think they are grown up.

When you watch children play you can observe the strangest things, for instance, how enthusiastically they identify with adults.

So we may safely interpret this dream as an anticipation.

Participant: Can we just explain these "giants" by the child's psychology alone? Maybe we should rather equate them with the giants of the Germanic god sagas?

Professor Jung: We cannot single out a time period in which these forms took shape.

They have always been there a priori! We find them simply everywhere.

In primitive tribes, in their typically childlike mental state, there are already differentiated concepts and images.

So we would have to go back to a mythical prehistoric world in order to see how such forms came into being.

When we find these same ideas in a child, we cannot assume that this child invented them for the first time; they are already there.

Sometimes they are there because the child has been told fairy tales.

Fairy tales are easily absorbed by children.

Perhaps this boy has been told fairy tales about giants.

He gladly takes this in, because it gives him an expression for something that is already active in him.

Children don’t take in anything that does not exactly fit them.

A great deal of ideas are simply rejected, because they do not fit, they do not mean anything to the child.

This is why fairy tales are so important, to give the children concepts for contents that are in them.

The witch, for instance, gives expression to specific psychical facts.

The story of the stork is also much more in accordance with the infantile imaginary world than rationalistic enlightenment about where babies come from.

The latter is often rejected and the story of the stork taken up again.

Children do not believe in a birth by coincidence,

happening on earth, but they believe that we are born in a magical way.

These ideas are expressed in myths: the hero, for example, is a particularly fine specimen, and is never born in the usual way.

If this happens anyway, a second birth is assumed.

The so-called birth chambers in Egyptian temples bear witness to this.

Their walls display events showing how the pharaoh, after being regularly conceived and born by Mr. X and Mrs. Y, is produced once again by the gods: divine coitus, divine pregnancy and birth are presented as evidence that the pharaoh was born twice, as a son of the gods.

In primitive tribes, too, the young men have to know that they are spirits, or sons of the sun.

Only then are they human beings. Before, as they say themselves, they are only animals.

They absolutely need to give expression to these facts.

It is just our rationalism that no longer understands these things, because we think we can live with rational ideas only.

Well, you see how far things have come in the world when we want to live with sheer rationalism.

Then people become crazy, because they have no expression for the things that move them.

Just take a look once at how much ill persons suffer if they do not find expression for their inner contents, and how much it means to them when they find a mythical expression for them.

This is a tremendous relief.

We have to familiarize ourselves with the fact that there is a being within us that is not content with rationalism.

The boy in our dream, therefore, experiences the fantastic story that he falls into the hands of the giants—as if giants still existed!

In the psychical world, however, giants do still exist.

It is completely beside the point whether they really exist.

Primitives are convinced of their existence, because they are within them!

We now have to ask how we should interpret the giants.

Most obviously and most probably the giant is the adult, as we have seen.

Participant: Isn't it important that the two giants are a pair of opposites? In the other dream of the giants, if I remember correctly, they are completely alike.

Participant: But we have seen that this equation of two figures has a meaning; the meaning being to bring out this figure of the unconscious and to perceive it.

Professor Jung: You will often notice that certain motifs appear in duality, as two identical figures.

This duality indicates that in fact we are dealing with one, which is still unconscious, however, for you cannot perceive something positive, if at the same time you do not distinguish it from something negative.

These are coordinated apperceptions, comparable to a coordinated innervation.

If you want to stretch your arm, you will have to innervate the flexor, and when you

perceive something, you will also always have to somehow negate what is perceived positively, that is, you will have to distinguish, to make distinctions: this or that; this is this, and that is his shadow.

It is impossible to clearly perceive without making a certain criticism of the perceptions, otherwise you will immediately fuse once again with the whole environment.

This is indicated in our language by certain terms for the process of realization, such as “to divide up,” “to crystallize.”

These terms contain a negation.

In the process of realization, we try to separate what we actually want to make conscious from the knot; so, for instance, we say “No” to the knot as a whole, but take something specific out of it—and this will then become knowledge.

Conscious perception is discrimination.

Figures in the unconscious are distinguished from each other, therefore, when they

reach the threshold of perceptibility, and then such a figure presents itself as two, but two completely identical figures, the one and the other, but this before it is clear which is the one and which the other.

Now the reason for this duality can—as in our dream—lie in the fact that the two figures are different; for example, Castor and Pollux: the one is mortal, the other immortal.

Do you know other examples?

Participant: David and Goliath.

Participant: Jacob and Esau.

Professor Jung: In our dream there is a clear distinction between the two robbers; one is an athletically built giant, the other a thin, long hop pole equipped with a malicious mind.

What do these two represent?

Participant: Raw strength on the one hand, and mischievous intellect on the other.

Professor Jung: And what is your opinion on that? What does this mean for the boy?

Participant: These are both qualities that he does not yet possess and that he experiences as something superior to him.

Professor Jung: Yes, these are both the world powers he has already experienced.

The force he experiences through the father, and he can trick his mother out of something with a ruse.

The two figures represent ruse and power.

The thin one is something like the devil, but a very intelligent devil who knows how it has to be done, who understands life.

The thin one gives him the clay to eat!

At a Later Meeting of the Seminar (13 December 1938)

Professor Jung: Last time we saw that the two robbers represent the two world powers of ruse and power.

In mythology there are many examples of this pair of opposites.

Participant: In Greek mythology there are many such pairs. I am thinking above all of the various relations of Odysseus with violent persons. He always represents the cunning one. Ajax and Odysseus, Agamemnon and Odysseus, Diomedes and Odysseus are such pairs. The strong one always commits a heinous crime, and the cunning one is always the one to find out. Odysseus is the typical cunning one. In all cases he meets a violent comrade. After they had been in the underworld and had achieved what they wanted, they fell out with each other again. The same happens with Theseus and Peirithous. The strong one is the victim, and stays in the underworld. The crafty one comes up.

Professor Jung: The strong one remains attached to the rock.

With all his strength, he is eventually taken in after all.

This short overview shows you that the idea of power, on the one hand, and ruse, on

the other, are archetypal ideas that are already found everywhere.

These pairs of opposites are also found in primitive tribes.

What is remarkable in that respect?

Participant: The contrast between the chief and the medicine man. The chief is the executive power, and the medicine man is the shrewd one.

Professor Jung: In the life of a primitive tribe, these two personalities are really the decisive authorities.

The chief is violent; he is the strongest man of the tribe.

The moment he is no longer strong, he is killed on the spot.

In the New Testament there is also an example of the slaying of the former king: Christ is sacrificed, and Barabbas is set free.

This referred to an old custom, namely, that a criminal was allowed, on a certain day of the year, to freely walk around the town.

He could rob everything—provided that he was not caught after sunset, in which case he was killed.

He was a king, and had royal power.

This custom stemmed from the fact that the king has absolute authority as long as he is in power.

The moment he shows a slight weakness, he is finished.

Another example is the Nordic kings.

They were allowed to rule as long as the harvests were good.

If the harvest was bad, however, they were killed, because in that case they had not fertilized the country well.

It was uncomfortable to have been king of the primitives.

The counterpart of the powerful man is the medicine man; most often he is the intelligent one of the tribe.

I myself was able to notice that either he is the crazy one of the tribe, or a man of

superior shrewdness, simply more intelligent than the others, or dangerous because of his cunning.

He has contact with the spirits and receives their revelations.

He can even rule the tribe, over the chief ’s head, through divine revelation.

There is a wonderful example in the book of Rasmussen37]] on the Polar Eskimos: There is a story told about a medicine man who, when his tribe suffered great hardship because of a lack of food, had a vision of a land offering food.

He persuaded his tribe to go with him over the ice of Baffin Bay.

They came to the shores of North America, where they found plenty of food.

One half of the tribe turned back before that, and perished.

The other half went with him, and was able to be saved by him.

He had the inner certainty of a sleepwalker, with the help of which he led his people to the right place.

This is what the medicine man can do.

It need not always be cunning; the idea that will save the situation can also come from the heart, as in this case.

The prophets in the Old Testament also were such medicine men. There often is a conflict between the chief and the medicine man.

The chief is often afraid of the medicine man.

I have experienced such a situation myself.

A chief wanted to tell me something about the medicine man.

Out of fear he took me into the bush with him and posted sentinels.

He only whispered—when I asked him why he talked in such a low voice, he answered: “If the medicine man knew, he would poison me at once.”

In our dream this archetypal contrast, which shows its effect in the life of the adult, is anticipated.

The little boy is able to dream the contrast because he too has these two possibilities within himself, as archetypal images.

This even dawns on him already, because the contrast has come within the scope of his perception.

Let us look further at the dream. What do you have to say?

Participant: I would start with the fact that the robbers are in a cave. Could this perhaps be interpreted by way of the boy’s still being in the uterus, in the bosom of the family?

Professor Jung: The cave is not the uterus.

In addition, it is quite normal that a boy of five years is still feeling secure in the bosom of the family.

In the dream, the boy is coming into the cave, he is not already there.

He came there on his nightly travels, and now he suddenly finds himself in this dark place with the robbers.

He unexpectedly falls into the hands of evil, just like in the fairy tales, for example, in “Little Red Riding Hood,” who is eaten up by the wolf,

or in the tale of “Hansel and Gretel,” who both are captured by the witch.

This evil, however, has got a fire in its center! What is your opinion of the fact that a fire is burning in the middle of the cave?

Participant: I would say that these two robbers hold the Promethean fire for the boy.

Professor Jung: I would not immediately rule out this possibility.

The fire is always a center of life, a place where it is warm and light, a place where people gather.

In this sense it has a positive meaning.

Going back to the original importance of the fire, we can see that the fire is a benevolent power, of greatest importance to primitive man.

You'll have to experience that yourselves, what it means to come to a wretched place in the dark, wet and cold, not knowing where you are, feeling that anything could happen now—and then a fire is made!

At once people gather round the fire.

You can warm yourselves up, cook something—then you will feel at home even in the wildest wilderness, and feel safe and secure.

So the fire is something positive: it is what gives shelter, provides a home for the stranger, it is the sacred home.

The fire also has an incredibly high capacity to ward off disaster, not only with regard to evil spirits, but also regarding wild animals.

When you stay overnight in a place where lions roam, it is very disagreeable to go to bed; but when you light a lamp, you will feel secure at once.

When you are in the bush and sit by the fire, a leopard can come very close—but it is alright, for you are in the fire circle.

I would lean toward the assumption that in this dream, too, the fire has a positive meaning and stands for a center of life.

The cave is the closed-off place to which the boy came by coincidence.

There the secret fire is found, by which the giants sit.

This is the representation of a thought that could be put into words as follows: in the

dark depths of my unconscious I am finding those figures of the future, the great conditioning powers, in the light of the fire, around which people gather, and where they find shelter

and food.

In the dream, the two robbers sitting round the fire try to make the boy accept clay instead of bread, which he had originally demanded.

Admittedly, this is a highly strange idea. Eating clay, as such, is not unheard of.

When still very little, the boy had perhaps also put dirt into his mouth, or eaten earth.

Under which circumstances is clay also eaten?

Participant: During famines.

Professor Jung: Yes, very rich, fine clay was eaten during famines.

During the Thirty Years' War, peasants were known to eat clay, to get a feeling of satiety in their stomachs and to suppress the agonizing feeling of hunger.

So it does happen that clay is eaten in extreme distress.

But how can it happen to such a boy to eat clay? This must have a special meaning.

Well, you have heard from Dr. Wespi that clay and earth are the food of the underworld.

Excerpt from the paper: What is of special importance to us is the tradition that clay was the food of the inhabitants of the Babylonian- Sumerian underworld. In the Epic of Gilgamesh, too, it is said of the dead: "Dust of the earth is their food, and clay their meal."

In Babylonian texts we find the idea that the dead eat their own excrement; the dead have to eat the heavy, indigestible clay.

You will find the corresponding notion in the Epic of Gilgamesh: just as the earth eats up the dead, the dead now have to eat earth, too.

The dead eat earth like a sarcophagus.

They have to get the earth into themselves, for earth they will become.

The corpses will become earth, the flesh will become earth.

What comes from the earth will become earth again.

This is the familiar idea from the Holy Scripture: "for dust thou art, and unto dust shalt thou return."

There is another passage in the Bible where there is an analogy to eating clay.

Participant: In Genesis, where God curses the serpent: it will have to crawl on its belly and eat dust.

Professor Jung: Do you know yet another parallel to the eating of clay?

Participant: In Faust it says: “He’ll eat the dust, and with an art, Like the snake my mother, known for sinning.”

Professor Jung: Yes, who says this?

Participant: The devil in the Prologue in Heaven. He also mentions it in the talk with the student who waits for Faust: “Just follow the ancient text, and my mother the snake, too: And then your likeness to God will surely frighten you!”

Professor Jung: Yes, these are crucial passages.

The dust that has to be eaten undoubtedly refers to the earth.

In a figurative sense, the dust means: the worldly food, which has to be eaten by man who was born a spirit.

So at which conclusion would we arrive as far as our dream is concerned?

Participant: The wish for a piece of bread is expressed by the little boy; he wants to have his food as he is accustomed, as he received it as a child from the mother. But this is a wish that is not granted as such. It is an infantile wish.

Professor Jung: Which is the infantile wish?

Participant: The wish to be comfortably cared for.

Professor Jung: So you would see it as a regressive factor.

As we have just seen, however, the fire indicates a nourishing situation, building up one’s strength.

Seeing the fire, the thought of eating strikes the boy: now there’s food.

One gets hungry just smelling the smoke.

The boy wants bread, which is normal, but it’s clay he gets.

This is what is new, this is why he has the dream in the first place.

Participant: We have seen that clay is also the food of the dead. Couldn’t we conclude from this fact that the dream has a regressive meaning? The clay would then be the food that corresponds to a state before birth.

Professor Jung: You have to be aware of the mental state of the child.

The giants are the adults.

They force him, his anticipations force him, to grow up into this world.

This is done through eating clay. He is forced to eat earth.

If he does not do that, he will not grow up. This is no regression.

Participant: Any regression aside, doesn't eating clay in reality come before eating bread?

Professor Jung: Think of certain sayings, such as: "He can do more than just eat bread," or "Here you've gotta do more than eat bread."

This implies the thought that eating bread is a very simple matter, and that there is still another way of eating that is considerably more difficult.

How is this expressed in history? Where does eating bread symbolically stand for that other way of eating?

Participant: The host is such a symbol.

Professor Jung: Yes, for many it does not mean anything today, it has become worn out and trite, but originally it was a symbol full of life.

In former times such meals were dark mysteries.

The totem meals of the primitives also belong here; they often are cannibalistic.

An enemy is slain and eaten up.

The cousins Sarasin, who explored Celebes, report: A captive is tied to a column in the house of the spirits, then all the men of the tribe come, stab him in the skin, and lick the blood from the knife or the spear.

This is a mysterious, ritual sharing of blood. Eating bread is human.

The other way of eating is no longer human, it is a mystery.

That is why these meals are taboo.

The same is true in the Catholic Church: you must not touch the host.

When it is dropped to the ground, a sacrilege has occurred.

A Spanish Jesuit in the seventeenth century reports the following case: A donna came to church with a little lapdog.

When the priest offered her the host, the dog snatched the host away from her.

The church was closed; the case was brought before the Holy Inquisition.

The women got off with a fine of two hundred Dubloons.

The dog was confiscated and consigned to death by fire because of its obscene,

blasphemous behavior.

Here you see the taboo surrounding the holy meal.

This is the other, the very dangerous meal, which is more than just eating bread.

So this is the way I would view the eating of the clay.

I think it has become clear to you why I do not consider this dream a regressive one, but a simple anticipation of what is to come.

We have to take an even closer look, however, at the symbol of eating clay.

We have seen that the symbolic meal is more than the everyday one.

This is about absorbing something strange and different, about incorporating

the other being.

What does this mean for this five-year-old boy?

What does he have to take in, when he is forced to eat clay?

Participant: Up until then he got bread to eat. Now something else is offered to him—heavy clay. Apparently, this is the hardly digestible reality as such, an allegory of reality, which has to be eaten by him.

Professor Jung: That’s it. He who eats the heavy clay will become heavy himself.

This pulls one down to earth.

Because earth food is the food of the underworld, we become mortal.

The idea of eating the world is also found in the Yoga Sutras of Patanjali.

The world is eaten, one has to swallow the world as it is.

Viewed from this broad horizon, it is no longer surprising that the boy dreams of this.

He is between four and five years old; he will soon go to school, at least to nursery school.

This world is earthly, heavy, and will pull him down.

And this world he has to eat. He does not want to.

Why not? Shouldn't one expect a child to desire the world? Why does he have a resistance? And why of all things should it be shown to him by the dream that it is disgusting to eat earth?

Here we are confronted with the strange fact that this dream can be reduced to and summarized by the nearly edifying formula: It is hard to accept this earth.

You really have to eat dust, it is disgusting.

Where does this idea come from?

This is not just a concept like any other, but an archetypal concept. It is the idea that gives expression to all the revulsion the child feels toward matter.

Participant: Perhaps because of a certain intellectual milieu, an ascetic Christian milieu, for instance?

Professor Jung: But couldn't others, too, have this dream?

Christianity no longer has such influence, otherwise the theologians wouldn't have to make such an effort.

Participant: Adam and Eve already shied away from worldly reality.

Professor Jung: Yes, they nearly stayed in heavenly paradise.

But Eve gave the apple to Adam, the world, that is, and seduced him into eating it.

Imagine the world of this little boy. He comes into the world of the adults.

This is a mystery for the child. It is a robbers' den. You do not know what happens there.

There is something fishy about it. Then these devilish powers force you to eat earth.

But what is the resistance of the child based on?

Let us assume that this is not merely something subjective, but a worldwide affair.

Participant: Everybody resists accepting something negative.

Professor Jung: That's it exactly. We are fooled: "Life is beautiful.

When you are married, everything is just fine. You have a job that of course is fulfilling, and those lovely little kiddies . . . "

But why, why have people been fooled that marriage is the happiest of all states?

Precisely because life is extremely difficult.

The boy, too, was offered a lopsided image, but he realized what bullshit he was told.

It says in the dream, therefore: “You’ll have to swallow that dirt!”

Why can’t we just accept it as natural that there is pleasure and pain, dark and light, day and night? Where does such a little boy come from?

Participant: From an environment in which up to now he could take the liberty of doing as he pleased.

Professor Jung: First of all, he comes from a milieu of lavish care and attention, surrounded by caring and concerned parents, nurses, aunts, doctors, and grandmothers.

And now the world is coming onto him, and this is revolting.

You can observe this disgust everywhere.

Everything smells right in one’s own family, but other people smell wrong, they are unappetizing and you cannot trust them.

The idea here is: “We are right, but those over there, they are terrible and disgusting,

we can’t have anything to do with them.”

We have revolting images of everything foreign in general. What is foreign is either

fascinating or disgusting.

Children feel a distinct revulsion against anything foreign—the world, that is.

But now they are entering into it, getting in touch with all those strange children. Just have a look at the children, at how shy and frightened they are of strangers!

And why? Because the strange is uncanny, it is repulsive.

They do not accept anything from a stranger, exactly because of this feeling.

Only after they have seen through the trick will this change.

At first everything is disgusting, and so the child, from his sheltered and cared-for

position, in which he experiences nothing but pleasure, has a resistance against the strange

life now appearing.

This is where the archetypal symbols appear.

These are helpful images that may orient us about the further development.

A dream may, for instance, announce a difficult situation in the following way: “There are rocks over there, you have to be careful there, they are just closing in behind you, but luckily you are through!”

The fire can also be such a helpful archetype.

Then we maybe dream: “You come into a desolate situation, into despair and loneliness.

With the help of the fire, however, you are able to ward off any danger, you can fight the great danger.

You are consumed by desolation; but then you are making a fire in the dragon’s body, the dragon’s body croaks, there is a hole in its side.

You walk out again and take with you all it has eaten up!”

Such motifs always appear when we are facing a difficult transition.

These images help us to achieve deeds of courage, which otherwise we would never have been able to accomplish.

A clear example of such an archetypal influence is the murder of King Albrecht.

Parricida could already have killed him before.

But only when they were riding into the ford did he summon his courage: “Why should we let ride this Chaib in front of us any longer” (a Chaib is horse carrion), and he drew his sword and killed King Albrecht.

“In the ford” is the archetypal situation in which the murder can be done, in which great danger is threatening and can be overcome.

The archetypal is a powerful emotion brought into its original form.

When someone is able to perform the art of touching on the archetypal, he can play on the souls of people like on the strings of a piano.

In this dream too, then, helpful images appear: the whole dream unfolds in the light of the warming fire.

In it the boy sees the two gigantic figures, the two governing forces of his future, ruse and power.

These devilish powers approach him, the foreign, repulsive world wants to pull him down.

He is forced to eat clay.

He does this with great disgust, but he does do it: he swallows the barely digestible reality, into which he is growing.

He masters the dangers, the evil can't harm him, for he is in the fire circle!

In concluding, we can say that the dream is an adhortatio, that is, a preview of the world now unfolding, which approaches the boy and which he has to swallow in God's name.

1. Dream of a Five-Year-Old Girl of the Death Masks of Her Parents Presented by Dr. Nothmann

Text: In the first dream I heard my father call.

When I got up and went into the sleeping room of my parents, I saw a pyramid made of ash above each bed, and above each of those the death masks of father and mother.

In the second dream I was standing in a desolate place full of craters.

Far away, too far to reach, my father was standing in one of these craters and called for help.

Dr. Nothmann: To begin with, we will treat these dreams—on which I worked with the assistance of Mrs. Adler and Mr. Kadinsky—according to Professor Jung's schema, to be able to enter into their special characteristics afterward.

The characters in the first dream are the father and the dreamer; the locale is the parental sleeping room.

The plot (exposition) consists in the call from the father, its thickening occurs when the dreamer enters the parental sleeping room

and visually perceives the situation in it (climax).

No lysis follows after this visual apperception.

The symbols are the sleeping room, the beds of father and mother, two pyramids of ashes, and four death masks of father and mother.

Because of the symbols used alone, the atmosphere in the dream is impressive and gloomy.

But the way they are positioned in the room, too, exerts a strong influence.

When we try to schematically draw the dream image, we see a threefold structure in the vertical line: bed, pyramid, and death mask.

The effect of the powerful symbolic language is increased by the lack of an actual lysis.

Something very gloomy has happened to the dreamer, but she remains untouched and

inactive, although some reaction to the father's call would be appropriate, a stirring of emotion, and an effort to do something.

Father and dreamer are also the "actors" in the second dream.

The mother, portrayed in the first dream by the bed and the death mask, is here symbolized by the crater.

Again the father calls, but the intensity of the call is heightened to a call for help.

The closeness between father and dreamer of the first dream is gone; there is an infinite

distance between them.

The dreamer has stepped out of her home into the world, into a desolate world full of scattered craters, in which almost nothing living remains.

Indifferently she is standing in it; and what the dream compels the dreamer to do—to come to the help of the father—she does not do, for the deed seems impossible, the distance too insurmountable, to her.

After this short sketch let us go into a discussion of the dream symbols in the first dream.

The father symbolizes the procreative, form-giving figure.

He is the spiritual principle that gives meaning.

He is the one who leads the child [. . .] into life.

It is the father who, as pater familias, rules and leads the house, as pope the community of the faithful, as pater patriae the country and his people, and, finally, as God the Father the world.

But there is also a destructive and misleading counterpart corresponding to this procreative and guiding father principle.

This is the case when the child does not succeed in cutting, at the right time, the

spiritual ties linking her to the father and overcoming him.

Then it may happen that someone does not live her or his own life, but that of the father.

Negative qualities, in addition to procreative and guiding ones, are often ascribed to God the Father.

The daily Jewish prayer portrays Jehovah as the one who gives life and who kills. [. . .]

Following the call of the father, the dreamer enters the sleeping room of the parents, the place where the child is born and spends, still in complete identity with the parents, the first years of life.

The child is called into this room; here is the nightly resting-place of the parents.

The dreamer sees the beds of her parents.

These are the symbol for sleep, that is, unconsciousness.

The bed is not only the place where the child was conceived, however, but also the place where the parents will die; it is thus the allegory of the eternal cycle as such.

Then the dreamer sees the pyramids.

The symbol of the pyramid we are most familiar with is that in the Egyptian cultural environment and in China.

In Egypt, the pyramids even give a great historical epoch its name, the Age of the Pyramids.

The pyramids are burial sites, tombs of the kings.

For the ancient Egyptians, however, the king was much more than merely a real figure of social life, more than a representative of foreign and domestic politics; he stands in a special relation with the gods.

He is of divine origin, successor to the god Re, who, having grown old and tired, had retired to heaven and given over the reign to the kings on earth.

Frequently the name of the god Atum or Horus was added to his own, and he is often directly referred to as the sun. After death he becomes a god again, namely, Osiris.

There is a spatial connection between his tomb, the pyramid, and the temple in which the god is worshipped; the former is even sometimes directly addressed as Osiris.

The pyramid [. . .] is entirely based on the Egyptians' ideas on life after death: man is composed of at least three parts, the body, the soul (Ba), and the Ka, a being of its own,

for whom it is hard to find a translation.

After death follows the resurrection.

It can take place only if the form of the deceased's body has been preserved by embalming.

Ba, the soul, often rendered as a bird, has to be able to visit the embalmed body; its way goes through the tomb shaft, situated in the pyramid.

After death, the pyramid itself serves as a home for Ka.

Obviously, Ka is the most important element, an independent spiritual being who has his home in the living individual, guides him through the entire course of life, and after

death continues the life, which the deceased began here on earth, in the grave.

Ka is supplied in the pyramid tombs, therefore, with all the household things that are necessary for his housekeeping after death: food and drink, personal objects, weapons, rouge-pots, mirrors, and so on, even the domestic servants who do the housekeeping for him.

For the resurrection it is also neces

It is either laid over the face of the corpse or is displayed, in the form of a sculpture or picture, in a special place in the burial chamber. [. . .]

In the Cheops Pyramid, as well as in the grave of Osiris in Abydos, another characteristic of the resurrection is stressed as important: the burial chamber is subterraneously

connected to the Nile by special channels, through which the fertilizing water of the Nile can find its way into the burial chamber in times of inundation. [. . .]

In China, the second cultural environment in which pyramid tombs were erected, the idea of resurrection is symbolically expressed by the choice of the grave site.

It is situated between the mountain and the valley, between heaven and earth, in the Fengshui—that is, in the most favorable geomantic position, where the sun and the

south wind can reach it—and among trees, at the roots of which water pours out of the ground. In all ethnicities building pyramids as burial sites, there exists, according to Baumann, the idea that the process of physical centering is preceded by destruction, only after which can the new emerge in durable forms.

So we are able to deduce death and resurrection, the destruction of the one personality and the building of a new one, from the symbol of the old pyramids.

The pyramids in the dream are made of ash: ash, the residue of combustion, can take on different meanings.

Some primitives, for example, use it as a means of protection again demons, by spread-

ing it on the forehead of the newborn as a protection against the evil eye.

In particular, ash is used as a protection against the spirits of the dead.

[. . .] We still have to deal especially with ashes as the product of cremation.

All cults of cremation have an idea in common, to assist the dead person on his way to the hereafter, that is, to assist in resurrection by freeing the soul through destruction of the mortal remains: the soul can thus float into the next world, into heaven.

The custom of simultaneously cremating his possessions, even his wife, with the dead person, is connected with this idea.

This concept is very clearly expressed in an Indian prayer, which the man conducting

the funeral addresses to the dead person during cremation: "[. . .] move on, on the old paths on which our forebears passed away. [. . .] Join the fathers there in the highest heaven [. . .] leaving behind all that is imperfect, assume a new body, aglow in beauty."

The phoenix's ashes have become the epitome of the symbol of the resurrection of the dead; that miraculous bird which, coming from Arabia, flies to Egypt after having lived for five hundred years, where it sets itself on fire after self-laceration, to give birth to itself out of its own ashes.

But the flight to Egypt is the flight to Heliopolis, where the old phoenix is buried as a god.

So the ashes and the pyramid are both symbols of the resurrection of the dead, although they belong to different cultural environments. [. . .]

Above the pyramid there are the death masks: in order to understand them, let us start from the notion of the mask. [. . .]

A special, and the most frequent, form of the mask is the death mask.

We have already talked about the Egyptian death mask.

It can be effective in resurrection only if it is portraitlike.

Death masks are still in use today: on tombstones, often in an artistic form—let me remind you of Italian cemeteries—they show a portrait of the deceased as true to life as possible, and so keep his memory alive for the bereaved.

Death masks are frequently used by primitive peoples in puberty rites, those dramatized representations of the process of puberty, of the

death of the infantile personality, and the rising of the adult personality.

[. . .]

Now let us try to discuss the second dream according to Jung's schema. In it, too, the father and the dreamer are the actors.

As in the first dream, the father calls, but he calls for help.

The dreamer is called on to help the father, but the help does not come.

Instead of an action, there only remains a resigned "It-doesn't-work," "It-is-impossible."

[. . .] Compared with the first dream, the atmosphere is even gloomier, the cosmos of the outer world has been torn apart, and there is a discrepancy between the distress in which the father is caught up and the complete passivity of the child who is called on to

help. [. . .]

The location of the dream process is a place full of craters.

The motif of the crater appears in multiplicity; the Earth's crust is full of holes.

Regarding this multiplicity, I would like to bring some examples of dreams from psychopathology. Jung tells of dreams in which the "room is full of mice or cats."

In dreams for which I have to thank Dr. Meier, the dreamer dreams of "a pool, in which many corked bottles float, each of them containing a message."

In another dream there is "nothing but broken window panes."

The most far-reaching analogy, however, can be found in the following dream, for I which I also have to thank Dr. Meier: I am on a street which, however, consists of nothing but deep holes.

They are open manholes. There are no drain covers anywhere.

I have the impression that the holes communicate down below, and in a way form an

underground street.

Perhaps, to make progress, I will have to go down after all.

The motif of multiplicity indicates a splitting of the soul.

We find this motif particularly often in the dreams of schizophrenics.

So we find the dreamer in a desolate, split world, in which there is only one being, but that is split off, far away in the distance, too far to reach, standing helpless in a situation of introversion, unable to move forward or backward.

This part, split off from the rest of the personality,

is the father, the spiritual principle. [. . .]

Our dreams are characterized by a progressive development from the first to the second dream.

In the first dream there is still the trace of an action, missing completely in the second dream.

Something has happened to the dreamer, which she can only counter with a resigned,

“Nothing-can-be-done-about-it.”

In the first dream there is still the sleeping room of the parents, even if it is darkened by collective symbolism.

In the second dream, however, the world has been cosmically destroyed (by an explosion from within).

In the first dream there is still the attempt of the dreamer to respond to her father’s

calls, but in the second dream there is an infinite distance between the split-off spirit, captured in introversion (the father), and the rest of the personality.

And this second dream ends without even the trace of a turning back, of a return to life, to the living.

The world remains bleak and torn apart. [. . .]

Professor Jung:

The present dreams come from a woman who consulted me at about thirty years of age, in a very difficult situation, shortly before the outbreak of schizophrenia.

She writes that these two childhood dreams have haunted her throughout her whole life.

They are the first dreams she can remember.

We must assume that they have made a special impression on her.

When you hear such dreams, you naturally have to be ready to use your intellect.

But sometimes it is much more important to consult your feeling function.

You cannot do psychology with an excellent intellect alone.

You also have to identify the feeling values, not only the meanings.

In the case of a dream such as the present one we can, without any special gift for fantasy, put ourselves into its atmosphere.

The fact alone that the father calls, at night, is something exciting and frightening.

The father doesn't call at night! It is the child, at most, who calls at night.

If the father calls at night, there is something wrong!

Imagine lying in your bed at night as a child, hearing the call of the father—something terrible has happened.

So, consequently, the child gets up in the dream; she breaks into the room of the parents, and in this place, where otherwise the parents are, the warmth of

parental love, open arms ready for her—in this place she sees two heaps of ashes and death masks above them!

This really is a catastrophic impression.

The frightening call of the father is also repeated in the second dream.

Out of the depths of the crater he is calling for help.

When you hear such dreams, and feel what they mean, you can approach them intellectually and ask, for heaven's sake, what do these horrible-looking dreams mean.

To begin with, let us apply our schema to these dreams!

In the first dream, the child and the father are the dramatis personae, the location

is the sleeping room of the parents, it is night.

The exposition is the call from the father. This call contains the problem.

The climax of the dream, the peripateia, consists in the child's getting up, going

to the sleeping room, and making the horrible discovery, which mounts until the sight of the parents' death masks.

And there follows no lysis.

In the second dream, the locale is the earth, a desolate landscape, full of craters.

We are overcome by a feeling of being lost and lonely.

There is little development in this dream, still it comes to that climax (peripateia), when the father calls.

It is a call for help from far away. Again the lysis is missing!

Now I know from experience that dreams of such a horrible nature, if they don't have an outright catastrophic meaning, usually end with a lysis. In such a case, it could have said at the end of the second dream: "I went to his help as best I could, and did all I could to

reach him."

If the dream had ended this way, we could say: "Well, there is something the dreamer can deal with. She can at least try to do something."

As examples, let me tell you two similar dreams of a child, who died shortly thereafter from spinal muscular atrophy.

When the child had the dreams, the diagnosis was still doubtful.

I let the dream be told to me because I wanted to see what the unconscious

had to say about the illness:

The first dream: The child comes home. He is living on the fifth floor. It is dark already. There is a cold draft. The doors and the windows are open; the child enters, the door to the living room is slightly ajar. He opens it and sees the mother swinging to and fro on the chandelier.

Here you have again the growing suspense, until the feeling of horror, and no lysis.

There is nothing that would indicate a salvation.

The second dream goes as follows: The child is at home; there is some horrible

pounding noise.

He sees that a wild horse is shooting around in the hallway. All of a sudden, in one leap the horse jumps out of the window.

The child hurries to the window sill. The horse lies shattered on the ground.

Here, too, the ending is nameless horror.

These are dreams without lysis; they are simply catastrophic.

From the fact of the missing lysis I deduced an unfavorable prognosis.

It is dangerous when nothing like a solution is presented.

The solution could, for instance, also consist in waking up from the anxiety dream

with the feeling: "It's only an anxiety dream."

A typical solution is also when the danger cannot reach you at all, because you wake up before that happens.

Usually we can still see something conciliatory somewhere. In times of old, therefore, the doctors observed dreams and made their diagnoses accordingly.

Let me remind you of Artemidorus.

He mentions the dream of a man in which he sees his father in a burning house.

A few days later, the dreamer himself died from a feverish illness.

Participant: What sense does it make to dream dreams of a purely catastrophic nature?

Professor Jung: This is the secret of dreams—that we do not dream, but rather we are dreamt.

We are the object of the dream, not its maker. The French say: “Faire un rêve.”

This is wrong. The dream is dreamed to us. We are the objects.

We simply find ourselves put into a situation.

If a fatal destiny is awaiting us, we are already seized by what will lead us to this destiny in the dream, in the same way it will overcome us in reality.

One of my friends, who was attacked by a mamba (cobra) in Africa, dreamed of this event two months in advance in Zurich.

The snake attacked him in the dream exactly in the way it later did in reality.

Such a dream is anticipated fate.

Participant: So we cannot always assume that the dream wants to make something conscious?

Professor Jung: No, not at all. This is anthropomorphic thinking.

We can only try to understand what the dream offers.

If we are wise, we can put it to use.

We must not think that dreams necessarily have a benevolent intention.

Nature is kind and generous, but also absolutely cruel.

That is its characteristic. Think of children.

There is nothing more cruel than children, and yet they are so lovely.

If I had such a dream, I would naturally react differently from the woman in question.

But as I am a different person, I also have a different dream.

So that's not how we should think. We can only compare.

The hopeless case has the hopeless dream, the hopeful one has the hopeful dream.

Participant: Is it possible to understand all dreams? Isn't it already in the nature of such a dream that it cannot be understood?

Professor Jung: If the dreamer had had it in her to understand this dream at some point later on, there probably would have been a suffix of hope added to it.

There would be a ray of light at the end, which would give the doctor a hint.

He could then say: "You have had a very alarming dream."

And the patient would perhaps understand him.

If she understands the dream, she will be on her way to integrate the pathological part.

With this patient, I had talked about dreams. Interestingly, she did not mention these dreams.

But when she was gone, they came to her as an esprit d'escalier.

She then told me about them in a letter.

If the dreamer had actually told them, I would have been even more scared.

I had seen her a couple of times, but had not come far enough to identify the content of her peculiar disturbance.

She did not come into a mental institution, but hovers above the ground as a shadow.

Right before she came to me, she had undergone a psychotic phase.

She came to me during the downhill phase of a psychotic interval.

You can see which fate the two dreams from childhood have anticipated.

Participant: Couldn't there come positive dreams again later on, which would lessen the uncanny aspect?

Professor Jung: Positive dreams may well follow, but none of them have the importance of the childhood dreams, because the child is much nearer the collective unconscious than the adults.

Children still live directly in the great images.

There are high points in life—puberty, midlife—when the great dreams appear again, those dreamed out of the depth of the personality.

In the life of the adult, dreams mostly refer to personal life.

Then the persona is in the foreground, what is essential in their personality has long emigrated, is long gone, perhaps never to be reached again.

Participant: Does the dream not always have a compensatory meaning?

Professor Jung: Here this connection is destroyed, as it is; it functions only to a limited extent.

So the lysis is missing. It is actually a dream that stops with the peripateia, we could say: the catastrophe is anticipated, and no lysis occurs.

A couple of years ago, a participant in our seminar developed a schema of the dream process, based on a discussion of symbolic processes in the English seminar.

I would like to ask Mr. Baumann to give you a short exposé of the rhythm of the symbolic process.

Mr. Baumann: In studying the dream process, I was led to differentiate between phases, which can best be visualized [in the illustration].

The various phases show certain situations, named A, B, C, D by me.

This sequence is repeated again and again (A1, B1, C1, D1).

A stands for the unconscious or approaching the unconscious.

B stands for the archetypal situation, caused by the sinking into the unconscious, that is, a regression, the experience of the past, archaic situations.

C stands for consciousness, the generalization or broadening of a psychological situation, an overview of the latter.

D stands for progression, hints, directions, ideas, and so on, resulting from the overview given in C.

I have tried to define the various situations in our two dreams.

They run analogous to each other, as follows:

Dream 1 Dream 2

A1 State of sleeping A2 Desolate place

B1 Call of the father B2 Crater

C1 Pyramid of ashes, death masks C2 Call of the father

D1 Progression missing D2 Progression missing

Professor Jung: I am convinced to a large extent that symbolical processes run like this.

This is in accordance with their inner nature.

These are no logical thought processes, but irrational processes, the unfolding of actions.

Symbolic thinking is thinking by doing, and, therefore, always follows a regular sequence that somehow has to do with the sequence of life.

You can also find this regularity in both our dreams.

Mr. Baumann talked about the archetypal situation caused by sinking into the unconscious.

You can clearly see this descent into the unconscious.

The first dreams starts with the child sleeping in a room.

This is an absolutely clear situation. Suddenly the father calls.

Now this is the descent into the unconscious, because in reality the father did not call at all.

The child follows the call: as you can see, the descent into the unconscious immediately draws after it the remains of consciousness.

The dream leads us into an action, into an experience, that no longer corresponds to conscious experience.

When we submerge into the unconscious, we again live in that kind of instinctual experience that is characteristic of the nature of unconscious activity.

We experience archetypal situations, that is, situations that humankind has experienced from time immemorial.

These are situations that always repeat themselves, in various forms.

We experience them as we have experienced them at all times.

The descent into the unconscious is always dangerous.

It can be visualized as being devoured by the whale-dragon, as going down into a dark cave or into the castle of the evil magician.

We go there to get something.

As a rule, it is a valuable treasure or a marvelous precious stone.

Or it is a virgin who must be saved. In each case, this is about bringing up an archetypal value.

At first, this is done in a certain degree of unconsciousness.

We do not know exactly what we caught fishing in the depths.

Subsequently, however, we again come up into the world of light, and there the brought-up content mixes with the conscious contents.

It is compared with them, or it can be realized—undoubtedly an acme, a climax.

Or there follows a frightening insight into a certain situation, or also a positive insight.

And then there follows the lysis, leading us back to the point from which we started.

At the beginning there is the conscious problem with which somebody is burdened.

He then slips into the unconscious background, comes into the instinctual life, and brings up an archetypal form that enriches him.

This is also the reason, for example, why we like to sleep on a problem that is still unclear to us.

Even if we do not have a dream, something can become clear during sleep, and the answer may come to mind in the morning.

During sleep, we enter the natural previous life, where we find the helpful archetype, always there, in every dangerous situation.

We find a way out, because the archetype is that form of the process that makes the eternal melody of all life possible; it blends melodically into a solution, into another

form, with no consideration for the life or death of the individual.

When somebody reaches the archetype in a dream, he has, so to speak, found the treasure, the key with which the closed door can then be opened, or a magic with which the dangerous situation can be exorcized.

This fact was already known to the ancients in prehistoric times.

They gathered for incubation sleeping states in underground caves or in temples.

In Hal Saflieni, in Malta, there is such a neolithic temple, twenty-five meters below ground.

Sleeping in the temple was used in order to dream of the right diagnoses or remedies.

The people fell asleep with the problem.

In diving into the stream of the never-ending activity of life, they were seized by archetypal figures and they found a salutary saying or image.

At a Later Meeting of the Seminar [24 January 1939]

Professor Jung: Let us now enter into a detailed discussion of the symbolism.

In the case of such a dream, which, as it is, is quite lacking in events, we have to take a very close look at each detail.

First of all, the sleeping state of the dreamer is mentioned in the dream.

This underlines, “You are in a sleeping state, you are unconscious.”

Then we come into the sleeping room of the parents.

This room is what is closest to the child, her earliest and most intimate reality.

So the dream shows that this is about the most intimate reality of the dreamer.

Now comes that image of the pyramids of ashes with the death masks. Dr.

Nothmann quite correctly interpreted this image as a cremation grave.

These are really the ashes of the parents, perhaps also of the bed, the household effects, the pile of wood, on which they were cremated.

One single person does not leave so many ashes.

This is an image of a death that has already happened, that is, there has already

been a burial, a cremation.

The beds of the parents, too, have turned to ashes.

We also find this idea among the primitives, the idea that persons should not be buried alone, but together with their household effects.

Everything that belongs to them should fall victim to destruction. Do you know for what purpose?

Participant: So that they can find these things again in the next world, in the form of astral or smoke images.

Professor Jung: Yes, that is correct.

The smoke rising into the air contains, so to speak, the spiritual substance.

The subtle images of the objects are sent after the subtle bodies of the dead into the semi substantial world of the spirits.

The objects are burned or simply broken into pieces.

In Africa, I saw how water jugs, axes, cooking pots, and also jewelry were thrown together in a heap and broken into pieces there.

It all remained lying there for two months, and then it disappeared.

It is touched by nobody for as long as the excitation has not subsided.

There is no ban on it, but it simply is not opportune to take away these things earlier.

It is unhealthy, the spirit could accompany them, and therefore one does not do it.

Participant: In the I Ching, too, the bed stands for the intimate situation. It says in one oracle (number 23, Splitting Apart): "The leg of the bed is split—the bed is split at the edge—the bed is split up to the skin."

Professor Jung: This is a very good parallel: the bed as a symbol of the inner situation.

The oracle points to the fact that the dissolution reaches the unconscious.

There are signs of a complete dissolution of consciousness.

The example was taken from the I Ching, a work of Chinese philosophy from the second millennium B.C. The version as it is available today was written around 1190 by King Wen and Prince Chou.

They were imprisoned and passed their time by observing how outer events corresponded with psychical situations.

This is a highly peculiar problem, which seems strange to a Western man or woman.

We have seen that the pyramid of ashes is a burial ritual.

Now we have to ask ourselves, however, what this archetypal burial, this death, means.

We have to take the dream text literally, just as it reads.

We have no right to assume that something is incorrect or forged.

After all, there is no one there who would manipulate it.

The dreamer does not manipulate. She sleeps.

The Talmud states quite correctly: “The dream is its own interpretation.”

We can’t do anything but amplify and enrich the dream.

So we may ask ourselves, with regard to this elaborate mountain of ashes and the death masks put above them, where similar ideas are found in the mythological experience of peoples.

And it may come to mind that the same idea is found in Egypt, the idea of the burial chambers, above which there is the Ka, the semimaterial soul of the Egyptian.

This Ka keeps the likeness, not to be lost, so that the dead person, when looking for

his body, is reminded of what he actually looked like.

The dead person was, for instance, also given little ladders into the grave, so that the Ka could climb up into heaven; or there stood twelve identical portrait statues in front of the Ramses temple, so that the king would not lose his identity.

It was assumed that through embalming, the body kept his identity, his Ka, his living image, so that he remembered his appearance.

For when he dies and becomes a spirit, he might possibly forget who he was.

The dreamer has made a quite correct burial according to the archetype.

She has seen to it that the parents do not lose their identity.

If you remember the schema of Mr. Baumann, you will notice that this burial rite is the archetypal situation, brought up from the unconscious.

Experience shows that we should now expect something helpful to happen.

Usually a helpful image appears at this point. Here this is not so.

What could have been that helpful something in this dream?

If, for example, someone carrying a different destiny in himself had had this dream, there could be a hint of a possibility to understand the meaning of these identity masks.

After all, they are there for the destroyed parents to remember who they actually were.

The parents could be restored again, and life would go on.

So the masks are there to remember, as a provision for a possible rebirth.

The dreamer could be reconceived and reborn.

This possibility is not effective here, which is also evidenced by the second dream.

What is remarkable in the second dream is that a five- to six-year-old

child dreams of a crater landscape.

This is not childlike. Probably the child did not even think of the word crater.

We must not forget that the dream is a remembered one, and so there are expressions

coming from adult language.

Obviously, the child must have dreamed of a ground full of holes, constituting a counter-part to the pyramids of the first dream.

The crater is a hollow, corresponding to the towering pyramid.

Such a correspondence can be found in reality.

On the occasion of excavations in the Canton of Aargau from the Neolithic period, the corresponding holes were found in addition to the cumuli.

So what we see in our dreams is at first what has been piled up, then what has been hollowed out, its negative.

These are burial holes, later called craters by the fantasy of the dreamer that did not

quite know what to do with this image.

We should not go too far, therefore, in the interpretation of the term crater.

I should be cautious with interpretations such as “explosion” or “eruption,” although the

idea of danger is always associated with the idea of hollowed-out ground; because when someone digs up the ground, we come into the underworld, into the prehistoric world, into that aljira.

I already talked about. Often aljira is even thought of as being in the ground.

It is told that the ancients had withdrawn after time had come into being and humankind had been created, and they had sunk into the earth.

It is not always dangerous to dig up the ground, however, and to come into the aljira, but it can also be an advantage.

For when we find our forebears again, we come to the source of life.

This is the reason why we dig for treasure, for the precious object, and bring up water; this is why the primitives make holes in the ground, which are then fertilized.

Symbolically, we have to conceive of this as fertility magic, because these holes are the entrance to mother earth.

The womb of the earth is opened up.

We still we have to deal, however, with the meaning of these burial holes, which correspond to the piles in the first dream.

Participant: The crater landscape is reminiscent of a lunar landscape, and this makes sense, because the moon is the first place souls come to after death.

Professor Jung: From where does the child know what a lunar landscape looks like?

These are all adult terms.

It seems much more reasonable to suppose that the child had open graves in mind.

Sometimes, however, children also happen to have quite strange dreams with extremely odd features.

I will leave the question open.

When we think about these phenomena, we arrive at very strange things.

Let us leave this in suspenso.

Participant: When the dreamer uses the word crater when telling the dream, supposedly she has to associate this with a feeling of anxiety— otherwise she could have used the word funnel.

Professor Jung: Yes, quite right, but do we know if the child did already have this corresponding feeling?

Yet, I don’t want to say yes—and I don’t want to say no!

For the moment, let us pursue the idea that the crater landscape is reminiscent of the lunar landscape.

There is such an idea in mythology, namely, that the moon is a landscape of graves.

The moon actually is sometimes the place of departed souls, absorbing the souls.

If it abs orbs many souls, it is said to become humid.

The psyche is, after all, the humid breath—“psychros” is cold, and is related to “to blow.”

In Heraclitus we find the idea that the souls turn into water.

In recent years, one Gurdjieff claimed that the moon was so fertilized by the many souls of soldiers killed during the last World War that a green spot appeared on it.

But we are still dealing with the question why a pyramid is piled up in the first dream, while there is a corresponding cavity in the second dream.

Participant: The mother is no longer present in the second dream.

Professor Jung: What importance would you attach to the fact that the mother is no longer present? Which of the dreams do you find more uncanny?

Participant: The second dream.

Professor Jung: Yes, by all means, and we have the proof that the second dream is more dangerous. What proof?

Participant: The cry for help.

Professor Jung: This wouldn’t be a positive fact.

Participant: The multiplicity of the craters?

Professor Jung: No.

Participant: The devouring aspect of the earth.

Professor Jung: Yes, the earth is opening up her mouth.

She is the great ancestress, opening her mouth.

Participant: In contrast to the first dream, the second one no longer has a ritual aspect, and thus also lacks anything human.

Professor Jung: This is quite crucial. The earth is simply naked cosmos.

This is the nothingness, the eternal emptiness.

We have such a feeling when we stand in a part of nature untouched by human beings,

the feeling of which Nietzsche says: Crimen laesae maiestatis humanae.

Nature doesn’t give a damn about man.

This is expressed by the absence of the mother, as just mentioned.

What does the mother mean for this child, or for a girl in general?

Participant: The body, the reality.

Professor Jung: Yes, one’s own feminine nature, the basis, nature, life.

All this is associated with the mother.

Hence that known disorder when the relation with the mother becomes negative.

Then a disorder within the feminine nature occurs.

So the absence of the mother means that human nature has been lost.

There is no longer a basis for the child in the human world.

Such a being is living “on the moon,” to take up again the previous comparison between the lunar and the crater landscape.

The notion of the moon brings to mind another terrible aspect.

What does the moon mean?

Participant: It can also mean mental illness.

Professor Jung: Yes, of course.

Think of the French lunatique, or of our mondsüchtig.

Such a person is in that landscape that corresponds to the moon.

Human nature has been lost, the mother is no longer there.

There is only the spirit of the father left.

Because the real father is dead already. A spirit is calling her.

What happens when a spirit calls?

Participant: In fairy tales, the spirit lures us away to lead us into the world of the dead.

Professor Jung: The call of the spirit, being addressed by a spirit, is an uncanny experi-

ence.

It means an invitation to come into the realm of the dead.

The primitives have a very pronounced fear of this.

I myself have seen this quite often: most often the paths leading into the village are protected against the spirits that might come back to the village at night, to get their next of kin.

For this purpose, and because the spirits exert such a strong influence on the living, spirit traps are set, or medicines are hung up, that should stop them.

This goes back to the idea that one falls under the shadow of death when one loses a close relative.

Then the level of the will to live is somewhat lowered.

We are partly drawn into the grave.

This can cause far-reaching damage, neuroses, and outbreaks of illnesses.

Or the whole personality may change.

These changes are caused by the dead person's entering into the living one, and living on in him.

They will be of a positive nature if the dead person has had a positive influence.

But even then there is something alarming and uncanny. [. . .]

It is always uncanny if someone dead still goes on having an effect.

You may now be better able to empathize with the situation of our dreamer, and feel her horror when she is addressed by the spirit of the dead father.

The father spirit is present at the beginning of the first dream, and is still there at the end of the second dream—as the only living being!

What conclusion would you draw from this? What does this mean for the dreamer?

Participant: The father stands for spirituality; maybe this spirit could guide the child through the dangerous situation.

Professor Jung: But he is helpless in these dreams; it is as if he were captured; obviously, he can't do anything.

But still, what might this mean for the future?

Participant: It could bring about an insight into the situation.

Professor Jung: So does she have a view of it?

Participant: No, the father does.

Professor Jung: Yes, the father knows it. Suppose you were in that situation.

Nothing would be left but the voice of the father, the spirit of the father.

What effect would this have?

Participant: This would indicate that one would function with paternal thinking only.

Professor Jung: Yes, one would live only in the spirit of the father, of the symbolic father, that is. What is that called?

Participant: God.

Professor Jung: Not necessarily. We needn't go that deep into the metaphysical.

This is called animus, the male spirit!

So we might assume that this woman, if she can somehow keep herself, will to a large

extent get under the influence of the father, of the personal father perhaps or, more likely, of a general, symbolical father.

This might take the following forms: intense religious possession, religious delusions,

or a ruthless intellectuality, as seen in the reading of various textbooks of philosophy. It could also be a mental illness—which one?

Participant: A paranoid form of schizophrenia.

Participant: But the crater is completely burnt out already.

Professor Jung: But that's it exactly.

There are people who are burnt out completely, and for this reason are completely intellectualistic.

Participant: Could it not be the case that this animus could again establish contact with the unconscious, as an intermediary?

Participant: But then he wouldn't call for help.

Participant: Couldn't it also have the effect that such a woman would live completely in the spirit of the parental home?

Professor Jung: You mean that such an individual could live at home, possessed by the spirit of this house—in a word, crazy.

There are such cases of schizophrenia, which are inconspicuous.

Also, in many offices there are crazy people who calmly carry out their duties, and nobody knows that they are absolutely crazy.

We cannot tell how this animus, who alone has stayed alive, will function.

We know only that the animus will remain in the end.

There will, therefore, be spirits in the air.

How this will show itself in life cannot be inferred from the dreams.

I will tell you what happened later on: this woman married a completely bizarre man.

Nobody would have expected her to choose such an impossible man.

The marriage was not good, steadily declining in the following years.

Then a man came into her life “who had fabulous ideas.”

He was a man of inferior thinking, who built castles in the air and examined and twisted words down to the last detail.

She thought he was the savior and was taken in by him.

All this led to great complications, resulting in a depression.

She had to be hospitalized in a sanitarium, where I was consulted.

She slowly recovered, and was discharged as fairly socially adjusted.

Essentially nothing had changed. What happened from there?

She has withdrawn from all friends and acquaintances, living in a romantic house in the country.

Together with her husband, who is a complete nonentity, she leads a life full of appearances and deception, full of the most absurd philosophical ideas, in a ghostly and unreal world.

This is anticipated in these dreams.

There is no hope left; there is nobody who could help.

For a moment, this animus slipped into me, and then I was the savior, but soon enough I was it no more—and then nothing happened any longer. Are there any more questions?

Participant: Does a dream in which such a cosmic emptiness appears always have such a catastrophic meaning?

Professor Jung: It depends on the dream as a whole!

If, for instance, a favorable afterthought is added to such a situation, it might not be

so catastrophic.

In this dream this would almost have been possible, because there still is a living spirit present.

If only the mother were still alive, there would be a receptacle to contain the father spirit.

But there is no receptacle.

Anyhow, you should not get stuck on single dangerous symbols and conclude from them that things look completely bad. It depends on what context these symbols stand in.

It is always best to get fully into the spirit of the dream situation.

When you touch a dream with feeling and carefully measure the feeling values, you will see at once if the dream is favorable or unfavorable.

In this dream we realize at once: there is a hole!

Put a bit of your heart into the dream, and you will already have done half the work.

There is an “intelligence du coeur,” of which the brain knows nothing.

1. Dreams of a Four-Year-Old Girl of the Wedding Carriage and the Little Angel

Presented by Cornelia Brunner

Text: 1. “The shutter of the one window very gently rises, and I see a wedding carriage on the gravel path in the garden, turning round the corner of the house.

A wedding couple is sitting in the carriage, with the devil on the box as coachman.

All of a sudden the carriage is ablaze, and disappears in the rising flames. I am very

scared.”

1. The dreamer stands in the bathroom of her parents’ house and looks at herself in the mirror.

In the mirror image she sees that, very slowly, wings grow out of her shoulders, so that she looks like a little angel.

Mrs. Brunner: It seems that the two dreams belong together in a double sense: in a way, the second dream of the little angel shows the lysis of the first one, but at the same time it could also be the first dream’s starting point and cause—opposite motifs are radiating from their shared center, and there is the possibility of a sudden change from one pole to the other.

The question arises whether the disappearance of the carriage may be interpreted as lysis, or whether—because of the anxiety interrupting the dream process—this is a dream without lysis.

We can structure the dream as follows:

Locale: Situation of the dream: in the sleeping room.

Situation of the action: in the garden of the parental house.

Dramatis personae: wedding couple, devil.

Exposition: Entry of the carriage.

Peripateia: Burning of the carriage.

Lysis: Disappearance of the carriage in the rising flames.

Let us now have a look at the individual symbols. The wedding carriage: a carriage is a man-made means to move things or persons from one place to another.

Its wheels go back to the sun wheel, thus to a mandala.

We use a carriage when we have to cover long distances, or when an important transition, as for instance a marriage or a burial, is approaching.

We find remnants of a ritual carriage procession in the Sechseläuten, or in the carnival parade.

The wedding couple: Tacitus relates the journey of Nerthus: each year in winter a priest leads the goddess Nerthus—Mother Earth—to the humans in a carriage drawn by cows.

Then come peaceful times and happy days.

Nerthus is the Ur-mother of humankind.

In Sweden, the god Frey takes her place, called the “light one” in the Edda.

In winter he drives through the country in a wagon with his priestess.

People believed that he was being married to her.

The wagon journey and the marriage of the divine couple anticipate, in the form of a ritual, future events. In Nerthus’s case, the fertility of the approaching spring should be furthered; in Frey’s case, the return of the light.

The high-spirited frenzy, reigning in winter and spring festivals up to this day, is meant to call on life, frozen in ice, to new procreation.

One of these festivals is the Walpurgis night, in which (according to De Coster) King Lenz (King Lucifer), together with his sweet and fair wife, frees life from the bonds of the winter giant.

This leads us to the devil: our concept of the devil has developed out of the Old Testament, the New Testament, and, above all, the later Christian dogma.

In the Old Testament, the devil pales beside the almighty Yahweh.

In the Book of Job he is still listed among the “sons of God.”

By his association with the Persian Ahriman he acquires Persian traits.

Ahriman is the antagonist of light; he means darkness and death; he comes from heaven in the form of a serpent.

Philo was the first, following the Persian view, to make the serpent of the Hebrew Fall of Man the Satan and the image of evil lust.

In the New Testament, the devil fights, as the lord of this world, against the kingdom

of God. Consequently, he not only becomes the master of all evil, but also of what could have endangered the spread of the Church’s power: the Church saw Gnosis and Reformation as temptations by the devil.

In the Gnosis, several pairs of gods, none of whom assume a material form, stem from the highest god.

From Sophia, the divine wisdom, a relatively ignorant being is born, the Demiurge, who creates the world.

Later, the Church Father Irenæus replaces the Demiurge with Satan, the fallen angel of pride.

The notion of the fallen Lucifer means that a being of the light has fallen under the law of gravity, that it has assumed a material body. In Dante's Divine Comedy, Lucifer, with his three heads in the earth's deepest abyss, is the counterpart to the Holy Trinity.

In the New Testament, the devil is still rather shapeless.

He became the devil incarnate only through ideas introduced by non-Jewish

converted and subjugated peoples, whose gods had been degraded to devils by Christianity.

To the saints, the devil appears in his incarnate form, so, for example, to St. Simeon in the form of the man on the cherub carriage telling him: "Come, get on the carriage, so

that you may receive your crown."

To St. Paternian the devil appears in the form of a girl.

When his voluptuousness is aroused by this, he recognizes the Tempter and remembers that all who soil themselves with wantonness will be punished in the fire.

In the thirteenth and fourteenth centuries, the belief in the devil reached its climax.

Misfortune, illness, blasphemy, passion—all these were attributed to the devil and his sorcery.

Pagan magic and rituals were revived in the belief in witches, particularly in its feminine and natural aspects.

In the seventeenth and eighteenth centuries, belief in the devil decreased.

The devil was rationalized and depersonalized.

He was no longer the evil power at whose mercy mortals lived, but he became the evil instinct within man's heart—egotism.

The vital symbol was reduced to a pale allegory.

Let us summarize the most important characteristics of the devil concept: the devil is the black one, the opposite of light.

When he appears red, he is of a fiery, that is, passionate nature, and causes wantonness, hate, or unruly love.

As the "green one" he is related to vegetation and nature.

He appears as a goat, snake, cat, or poodle; he is seen with a cloven hoof, filthy and with a tail.

He is living in the earth, and represents the earth power of the Titans and man's being

bound to the earth. He stands for our animal nature.

As a wild hunter and heir to Wotan, he is the spirit of eternal unrest, who storms through the skies on his horse.

His wings point to his relation to the thinking function.

As Mephistopheles, he is arrogant, egomaniacal, cunning, and eager to draw man into dust and matter.

Finally, as Lucifer, true to his name, he is the bearer of the spark of light, who descended

through the planetary spheres from the highest light down into matter, seeking to liberate it as a work of salvation.

Filthy and rough like a tomcat below, but more brilliant than the sun above—that's how a judge of the witch trials described him.

He who becomes slave to the devil has to burn in the fire.

For those

who have not been redeemed by Christ on the cross, the fire of hell

will be eternal agony.

As Purgatory, it has the effect of purification by

which man attains sight of the face of God.

Frazer offers a great deal

of evidence for fire's power to purify and to promote light and fertility.

In all cultures, fires were, and still are, lit on the eve of great feasts

and great changes, as in the Walpurgis night, at midsummer celebrations,

at Easter, and so on.

The old god, or his earthly representative, is burned in the new fires.

Cremation should enable rebirth in the next world.

The prophet Elijah went into heaven on a fiery wagon.

According to Heraclitus, the world was created in fire, and will perish in fire.

His fire is the power of God.

Similarly, Simon Magus sees the dynamis of the fire at the origin of the cosmos.

It is logos; it is the primeval unity and it is the root of the cosmos.

Fire has a double nature, a hidden and a visible side.

In the hidden fire above heaven, all things are preserved.

Through fire, which consumes the material form, the soul becomes the pure image, god-like and immortal.

In alchemy it says: In this fire, which God created in the earth, just as he created the Purgatory in hell, God Himself is glowing in divine love.

And Jesus Christ says, according to an apocryphal word of the Lord: “He who is near me, is near the fire.”

So the savior is of a fiery nature.

In the Krishna legend, however, the savior is born to a parental couple, at whose wedding the carriage is steered by evil demons.

Now let us have a look at the second dream of the little angel,

which can be structured as follows:

Locale: Location: bathroom in the parental house.

Dramatis persona: the dreamer.

Exposition: She sees herself in the mirror.

Peripateia: The growing of wings.

Lysis: She looks like a little angel.

In the mirror we see our true nature, the image of our soul; reflection brings about insight and knowledge.

The bathroom is the place of cleaning.

A wing carries the bird into the skies. Homer compares the wing to a thought.

The angels are the light counterpart to the devil.

The mediating function of the angels is most beautifully expressed in Jacob’s [dream of the] Ladder.

I have tried to interpret the dreams, first as a collective time problem, then as a transition in infantile development, and finally as a midlife problem.

The symbolic connection indicates, in all its details, a transition.

“The shutter . . . very gently rises, and I see a wedding carriage on the gravel path . . . turning round the corner of the house”: still unconscious and sheltered herself, the little girl sees something that comes from the outside, from the collective world, into her garden.

In the carriage there sits a wedding couple: this is the god and his Shakti, his female power, from which couple a world is created; or these are the opposites, pertaining to all materialization of matter, and which have to be melted, so to speak, to make room for a new order.

The carriage as a symbol of going from one place to another indicates the transition to something new.

Just like the Ark of the Covenant, it is a receptacle created by human beings to contain the divine forces.

It might perhaps be seen as the ritual in which humans call the gods.

The lead, however, was not taken by the gods themselves, but by their negative side, the devil.

Beelzebub drives the horses, the instincts, across the earth, so full of arrogance as not to acknowledge any master, any law, above him.

He uses the wagon of the prevailing views to pursue his own goals: he wants man to eat dust; he evokes unbridled hate, unbridled love.

The passions erupt in a hell fire, a primeval element, unruly and destructive as ever.

In the rising flame vanish carriage and gods, the traditional laws, rituals, and sacraments.

The flames consume the mortal remnants, thus separating the matter from the idea, and carrying the purified spark of light into the skies.

In the flame Agni ascends to the gods.

So the fire joins, as a fourth element, the trinity that the devil formed with the wedding couple.

Nebuchadnezzar threw three men into the oven, and in the fire he saw a fourth man, “looking like a son of the gods.”

The prevailing Weltanschauung is melted in the fire of the emotions,

and its quintessence is to be brought out of the embers of illumination.

This interpretation leads far beyond the infantile world.

Regarding the little dreamer, the dream wants to tell her that she will have to take part in this collective process of transition, instigated by “Part of the power that would always wish evil [and always works the good]”—“I am very scared,” it says at the end of the dream.

The encounter with the arch enemy and the flaring up of archaic emotions are reasons enough to frighten the dreamer.

The four-year-old girl should free herself from the realm of collective images.

She is still identical with the little angel, she grows wings herself, while the devil is the evil coming from the outside.

The dream has to remind her of the devil, because her consciousness identifies with a little angel. In the unconscious, the devil takes the lead.

To begin with, he will bring the “little angel” down to earth, ensnare her in guilt and agony, and burn her up in the fire of passions.

In addition, the fire dream prepares for a change in the child’s development.

The announced emotional eruption should liberate the strength for some spiritual development.

With this, her view of evil should also undergo a change. The devil is the seducer.

For the dreamer, however, sin is linked to the wedding couple, that is, to the problem of instincts and relations.

When this problem approaches her in later life, the fire, the uncontrollable power of god, will erupt from the unconscious.

And if she lets herself be seized, and suffers the fire’s heat, the soul will be formed out of the unconscious body and spirit, the soul that is able to float, as the body’s essence of light, between heaven and earth with the wings of the spirit.

The carriage, too, the thing made by the hand of man, is dematerialized by the fire.

Its archaic image, the four wheels and the square, is “preserved in the hidden fire, in the eternal place.”

Dante sees the three wheels of Trinity in the light of the beyond.

With the carriage, the fourness is completed, with it the divine mother, the light, who had been with the devil, came back to the father.

And so the same that happened to Dante can happen to the dreamer in her midlife.

Dante’s Divine Comedy ends with the words: “Tanto ch’i’ vidi de le cose belle che porta

‘I ciel, per un pertugio tondo. E quindi uscimmo a riveder le stelle” [Till I beheld through a round aperture / Some of the beauteous things that Heaven doth bear; / Thence we came forth to rebehold the stars].

Professor Jung: After this splendid paper, let us come back once again to the starting point: the dreamer is in her sleeping room.

This is the location of the action.

The shutter gently rises—the shutters represent the eyelids, as it were.

When they open, we discover a part of the world.

So here, too, something is being prepared, a vision, so to speak. This is the exposition.

The dreamer sees a wedding carriage with a wedding couple—the plot thickens already, and immediately we come to the acme of the story: the devil appears; this is the peripateia.

There follows the catastrophe of the burning, and the lysis is the dissolution in the fire.

The whole goes up in smoke.

We might ask ourselves if this is actually a lysis. The speaker doubted it.

It would not be a lysis if the child herself sat in the wedding carriage.

Then she would end up in the catastrophe herself.

But as she is not sitting in it, and as the whole image is only a seen image, we have to deal with the image itself, which, as a matter of fact, really represents a lysis.

The whole beautiful image is destroyed by the fire.

There is an emotional tension that goes up in the fire.

You will find that relieving and freeing effect of the fire in religious cults and also in poetry.

Think of Goethe’s beautiful poem “The God and the Bayadere.”

When the Bayadere wants to follow the god into death, he lifts her up into heaven with fiery arms.

There, the rising of the smoke and the fire are definitely felt as a lysis.

This is in accordance with an ancient tradition: consigning the sacrifice to the fire is a religious lysis for all present.

The same idea is also found in the Indians of the southern states in Mexico: a down feather is held above the abyss, and is carried upward at the rocks by the breeze.

The event in the dream can be compared to a ritual action in which God is killed and eaten.

These are rites leading to a lysis.

In the Christian mystery, the painful death of the Lord as well as the redemption his sacrifice signifies are described.

In our dream we are, so to speak, right in the middle of this kind of experience.

The image, of course, is appropriately childlike.

A child takes delight in a beautiful wedding carriage and a wedding couple, for children enjoy splendor.

Here in these parts, they also get sweets that the wedding couple throws them.

This, after all, is a child from this country.

She is four to five years old, and since she is obviously a bright child, such impressions are already definitive experiences.

She knows, of course, what a wedding is. She also knows about the devil.

He is mentioned in many sayings, and also in fairy tales.

It makes a big impression on the child to hear, for the first time, about a being that she can’t simply encounter on the street.

She tries to incorporate this figure, but also other motifs from fairy tales, into a game.

If the devil takes down with him the whole thing in the dream, however, this far exceeds the child’s consciousness.

The smell of a catastrophe suddenly intrudes into the thoughts of the wedding party.

It is a frightening experience, and in the dream the child also does not know that this is only a vision, so to speak.

Naturally, she is seized and experiences the whole action, happening before her eyes, as a real experience.

She is separated from this action, however, by the window. This is often the case.

We are safe, the dangerous situation happens somewhere out there, and we have just

seen it.

Whenever this occurs in a dream, this means: not that I am in that situation, but it is such a situation.

Now this can refer to events of contemporary history, or to a collective event in general, of no personal concern, but a shared destiny.

At that moment, in any case, it does not refer to the dreamer.

So we may call it a kind of vision of the future.

The child anticipates her future life, which naturally appears kind of absurd in light of er

young age.

We don't understand that children can have such visions—as a matter of fact, they really shouldn't happen to them!

The proverbial innocence of the children is in our way.

But we have to get used to the idea that, especially in early childhood, we have dreams or visionary experiences that are simply not childlike, whereas they would be quite appropriate in adults.

A girl of sixteen who, in the first blossoming expectancy of the upcoming feast of life, is seized by a gloomy premonition of the hellish fire into which she will draw her husband—this we can understand.

Sure, she is cute, with innocent eyes, full of expectations, and she is walking on cloud nine—but it is entirely possible that she will get a premonition of who she is, who she is as a shadow, and that she will know: "Once I'll have a man, I will show him what I'm capable of."

The moment she does have him, all hell breaks loose.

Unfortunately, this is no uncommon experience; it is as if a woman would only wait until she has her man—and then she shows him what she's capable of!

We have to be particularly wary of altruistic personalities!

We are no gods, after all; we have a shadow, and we have some dark premonition that

something is somehow not right behind our back.

Sometimes it takes fifty years to realize this.

Let me tell you an example: I knew an American man; he was a very respectable person.

From his fortieth year onward he became gloomier and gloomier.

Before that, he spent much time in clubs and societies and got along well with other people.

Then he became a moralizer, however, sticking his nose into other people's affairs, which became increasingly unbearable to his wife.

He chastised everybody in his overblown moralistic attitude.

He looked after all kinds of things, was churchwarden, and read the lesson in church on Sundays.

Gradually, this developed into a very dark situation; everybody feared and hated him.

All of a sudden, at the age of fifty-five, he sat up in his bed at night, and said to his wife: "Basically, I'm a scoundrel!" No sooner said than done.

From that moment, until his death, he squandered all his assets.

He no longer gave a damn about anything.

It was only in that moment that he discovered he had a shadow.

Not everybody takes that long to discover his or her shadow.

A child nearing the age of puberty can already have a dark premonition of something evil, something fiery, as can even a little child hardly out of her cradle, as evidenced by our dream.

Even if we can hardly understand it, the child did have this dream, and the whole twaddle about the innocence of children is completely useless.

This child dreamed that the devil had got hold of the wedding couple and that all went up in flames.

Basically, in its crude form this tells us enough.

It tells everything: that the wedding feast, the beautiful feast, stands in relation to a terrible moral catastrophe, obviously connected to the fire—with instinct.

When instinct emerges, so does evil! And itis also obvious that the wedding feast has to do with instinct.

If a child can have such a dream, we will have to assume that something in her knows about this process.

We can hardly suppose that her mother had told her, "When once you marry, the devil

will get you”—because in that case she wouldn’t have had to dream this.

She would have known it already.

So we are forced to assume that this knowledge, which is in her in potentia, is a knowledge born with her, a knowledge she brought into the world with her.

Where does she have this knowledge from?

It is in nature, in the make-up of her brain.

She is born with a complete brain, in which there are prototypes of all the processes of human life, and which, therefore, will function in this typically human way.

And these processes will occur, as they have always occurred in human life: death will come, or evil, or both.

This is a form of human life, a form repeated millions and millions of times over; it is a typical process.

Educational matters can change nothing about this basic fact.

On the whole, it does not matter if the child has had this or that education, or was exposed to this or that influence.

In a way, there is no development of the personality.

It has always been there, only not in an empirical sense, but invisible, as a potentiality.

Education can do little more than polish the surface, or also change it a little bit, but the

basic nature is not touched by it.

We cannot add to it or take anything away from it.

Education is nothing but a differentiation to a specific goal; it can make us wash our hands, brush our teeth, or put on a certain collar.

But “education of the personality”—now what should that be? Has anybody seen that yet?

Human life simply takes its course in the way a human life takes its course in general, and it will obey the laws characteristic of human life.

If we may assume, then, that human dispositions are there in prototypical form, we are free—indeed it behooves us—to prove that these are ideas and images that can be found throughout the whole history of mankind.

The wedding couple in our dream, the carriage and its ritual use, the devil—these are ideas, images, which have had their clear impact on the history of peoples, and which are present again in potentia in every child.

They are particularly vivid in children, because children are still nearer the collective unconscious.

The mental state of the first years of life does not differ from the collective unconscious; it is a world rich of images.

There is nobody to look at them, because no consciousness exists.

It is a world ocean full of the strangest figures. The child emerges from this sea.

Later in life, people sometimes still have a faint memory of this golden background.

The more memories of what had been exist, the more difficult the adjustment will seem.

This can even have the effect that no real interest in questions of the present can be summoned.

It can also lead to the fact that such children do not really get into their bodies, that

many body zones are not cathected at all.

They know the body only from looking at it, they themselves are not in it, so as to feel through it.

The breathing teacher then says: the breathing does not go through at all.

They are incapable of completely inhabiting the body.

This can be seen in the clumsy and stiff posture of such persons.

They walk around as if they pulled themselves on strings.

These are effects of the past that still projects out [into the present]. It is still too strong. “That life which was before, and which is different from the life we are leading now”—this is a theme you will encounter more than once in the history of peoples.

The best example is the Tibetan Book of the Dead, the Bardo Thödol.

The Bardo lifespan is forty-nine days.

The souls live, so to speak, in a collective world, and are confronted with spirits and other images of life, “images of all creatures,” as Goethe says in Faust.

There are still other examples of this prehistoric world. Do you know any?

Participant: The concept of a paradise without time and space.

Professor Jung: The whole legend about the Golden Age in general, the idea that in prehistoric times there was golden glory, and that subsequently the world became more and more evil.

This world of wonderful things, which once was, is the aljira mentioned earlier.

In the aljira myth it says: In primordial times, when there was no time, there lived the half-animal ancestors, the great creators.

Everything was wonderful, everything was done by enchantment.

All things were created very wisely.

Then these aljira gods or heroes sank into the earth and were no longer seen, but they did leave traces.

These traces are now objects of ritual worship.

During cults we remember what had been before.

So when the primitives, for example, perform dances, they make strange patterns in the sand, which are beautiful to look at.

This is something the ancestors did in ancient times.

When it is repeated, the ancestors are still alive. The ancestors make life beautiful again.

They lead a part of the underworld upward again.

If you give that mythical material to the child, you will give her back a part of the glorious life she had before.

For some time, she will then continue to live in that world, whose memories she sheds only with difficulty.

Participant: Actually, the beginning of many fairy tales—“once upon a time”—also refers to these primordial times.

Professor Jung: Yes, of course. I also found this attitude among the primitives.

When the rice does not want to grow, you have to tell it how it used to grow originally.

Participant: Couldn’t it also become harmful to give oneself over too much to these inner images? Couldn’t they also become too powerful?

Professor Jung: Yes, this is quite possible.

In mental disorder, for instance, you have to start by strengthening the ego.

Sometimes it is necessary to say with vigor: “Come on, that’s just a fantasy.” First of all, the fantasy is devalued by this, the ego and the vision are torn apart, a distance is put between them.

Sometimes you have to take very drastic measures to bring about the differentiation.

So it can be necessary to shout at somebody to wake him up, when he is drifting into a kind of collective sleep, or to grab hold of people and shake them, so that they know who they are.

A slap or a shove can work wonders, so that the person feels: “This is me.”

There are circumstances when a good smack, morally or physically, is the most effective

way to counter the great fascination of the images.

The child has to step out of this primordial world, to be able to really enter into life.

There is a Gnostic myth that after God had created the world, he spread a general ignorance, a general forgetting of what had been before.

This is a precise description of this primordial state; first there are the “images of all creatures,” then comes the great forgetting, and only then does human life begin.

This transition of the child, however, from the Bardo time, from the prenatal psyche, into ego consciousness, is a critical transition.

So it sometimes happens—as in this dream from early childhood—that quite unchildlike things are seen, stemming from that collective region in which all of human destiny is present in images.

This is what happened to this child.

When I deal with such a dream, I offer as much mythological material as possible, so that this collective content can be incorporated into conscious life.

This is also why religious rituals have a healing effect.

One is reminded of what had been long before.

In this way memory is transformed into graphic images.

This is also how we want to approach our dream now, trying, to begin with, to understand the symbols of the dream out of the ideas that humankind has created about these processes.

Let us first deal with the symbol of the carriage: the comparison of the carriage with a mandala is correct.

You will better understand the meaning of the carriage and of the wedding couple if you consult some parallels in ethno-psychology.

In India, for example, the gods are drawn in big rectangular carriages with eight wheels, built in the form of a mandala.

On each of these carriages full of woodcarvings there stands a pagoda, in which the god or the divine couple is sitting under a baldachin.

So the deity is at the center of the mandala.

The form of the mandala indicates perfection: this is hinted at by the roundness of the wheels as well as by the fact that there are four corners.

The fourness stands in relation to the four horizon points and the four seasons.

The roundness is complete fulfillment.

The divine couple in the carriage is also a symbol of completeness: the feminine and the masculine are together.

In Tibetan tradition, the gods are depicted in sexual union, in eternal cohabitation, or even as hermaphrodites.

This idea reemerges in the Occident at around the end of the fourteenth century, in Hermetic philosophy, which proceeds from the assumption that the perfect being is hermaphrodite: every Adam would carry his Eve within himself.

The idea of the divine couple, in the form of the divine marriage, the coniunctio, represents a climactic point in life, which will, however, soon fade.

The revelation of the deity is immediately followed by an enantiodromia, in the former of utter destruction.

Life cannot pause on the climactic point, it has to continue to reach the opposite to come to a new climactic point again.

This is the cycle of existence of the so-called samsara, the eternal up and down, ascent

and descent of the gods.

In this context it becomes understandable that the carriage is a symbol of transition.

You will find it closely linked to the transitus of the gods.

This is clearest in Egypt, although there the god does not use a carriage, but a boat.

We talk about the culte de passage.

The god is taken for a trip to the West on a barque.

This transitus portrays the ecliptic of the sun across the sky.

It is the cycle of rising and setting.

In other places, these transitions take place in a carriage.

Processions in which images of God are drawn on carriages have the same meaning: the gods are walking.

On a primitive level, this turns into the roaming of the ancestors, the totemistic ancestors, the half-animals, who walk the earth and create everything.

In our regions, it is the devil who represents the remnants of those times of the aljira; he is half-animal, with a cloven hoof and other animal attributes.

You find the walking up and down of the gods also in Germanic sagas and poetry, for example, in Spitteler's Olympischer Frühling [Olympian Spring].

There, too, a walk in the distant sky is described; one moment the planet gods are visible, the next invisible; the subject of the whole epic is the eternal cyclical motion of the events.

In this cycle of rise and fall, the end of the world is, as we know, depicted also as a fire ending.

For Heraclitus, life itself is a flow of fire, the "everliving fire."

The fire thus becomes a basic symbol of life.

The godfather is given a burning candle at christening, therefore, as a symbol of illumination and vitalization, and of spiritual life.

Fire is always a coniunctio.

Something spiritual and male, the oxygen, combines with something visible and female, the wood.

In the act of this combination in fire—for example, in the Vedic tradition—the underlying piece of wood is female; the rotating wooden stick is the corresponding male part.

Together they produce a spark. When the marriage takes place, the fire flares up.

The eruption of the fire is the actual union, the union of two opposites.

The union of the Two produces the Three, and out of the Three develops the Four.

This is the Witch's Tables [Hexeneinmaleins].

This progression is an old axiom of alchemy, the axioma Mariae, a Jewish philosopher of the first century, from whom a text of doubtful authenticity is extant.

This axiom is also found in fragments by the Byzantine alchemists, for example in Christianos.

So it is as follows: the One is the unconscious; everything is still unseparated.

The Two is the appearance of the opposites, of male and female.

The Two creates the son, the child, and this is the fiery spark.

We mentioned already that the climax of life is a moment that turns into its opposite.

Wherever there is the Three, there always is the devil, too.

So the divine spark already contains the burning.

As we know and have discussed earlier, the figure of the son in Faust also perishes in the fire.

This burning leads from the Three to the Four, to the whole.

This desired state, however, is at the same time the original one. Why?

Participant: When all is burnt, all is unseparated again.

Professor Jung: But then what is the difference between the original and the final states? What happens when the things are burned? What happens, for example, according to the primitive view?

Participant: The things go up in smoke and rise with the smoke.

Professor Jung: The smoke carries the images, the subtle bodies of the things, up again to the seats of the gods.

This means: what was created by the transformation of the Original One is transported back again into eternity in the form of images.

All that happened is elevated to an image and returns to the seat of the gods.

But the original and the final states are not the same.

In the original state we are victims of the events, we are not detached from them, we do not have any vision.

In the end, however, the images, the whole richness of our experiences, returns in the smoke to the gods.

The view of the Catholic Church on unbaptized children is also based on this idea.

What does the Church say about them?

Participant: That they do not have eternal souls.

Professor Jung: No, not that. All men have living souls.

Participant: They are excluded from the redemption through Christ.

Professor Jung: That's clear anyway.

But the crucial point is that they are deprived of the Visio Dei, of seeing God.

A very little child who dies before baptism is not condemned, not stigmatized as some hellish brute, but simply deprived of the Visio Dei.

It is up to the mercy of God what to do with this unfinished soul. Seen from our context, this is absolutely consistent.

It has not experienced the images of life, and the images of life are, as it were, the fiery images that come from the original fire, and contain, so to speak, the core of life.

The things have to be purified before they can rise to the gods and be offered as an earthly sacrifice to the spirits.

This happens, as we have seen, in the fire, and the fire, therefore, also has the meaning of purification.

It enables differentiation, a disintegration into separate figures.

The ashes fall down to earth, and the purified subtle body rises into the heights.

This purification process, which consists in the separation of heavy and ephemeral bodies, is possible only when things have a body.

When something disintegrates, there always is a body.

When things do not have a body, they are not separated.

Where there is a body, there always is fusion with matter—and consequently a sacrifice of matter is also necessary.

Participant: "Carrying earthly remains / Is hard to endure."

Professor Jung: Those who are not yet completely redeemed are afflicted with earthly remains, which then have to be burned out.

This is very beautifully expressed in Dante, in the transition from Purgatory into Heaven.

There Virgil has to turn back, because as a heathen he is not allowed to go through the flame of love.

Dante goes through the flame, in which all of his impurity is burned out.

This is the only way he can get into heaven.

In the mysteries, too, purification plays a role.

The mystic is portrayed as somebody in need of purification; he has to cleanse himself of the blackness of his sins to receive, in a purified state, the teachings of the mysteries.

In our dream, all these ideas appear in a very simple form and extremely condensed.

What caused the contamination, making a burning necessary?

Participant: The devil.

Professor Jung: The influence of the devil has, as it were, caused the contamination.

The devil is the blackness; the evil is the blackness.

The pure innocence of the joy of marriage is darkened.

The divine spark between the opposites has hardly flared up before the evil, the devil, interferes in the form of instinct, of the physical body.

This is the admixtio diabolicae fraudis, the admixture of diabolical fraud.

It becomes evident that there is no such thing as complete purity, that things are mixed with the impure, with matter, and that, therefore, the burning ensues.

The purification occurs in the fire, so that the pure being may rise into heaven, while the ashes fall down to earth.

We may assume that in this dream there is an admixture of evil in the dreamer’s nature, which she unconsciously experiences as a contamination.

The question now is how the dreamer will deal with this evil, in what way she will free herself of the contamination.

The whole thing is a vision in which the dreamer herself is not involved.

She is standing behind the window and watches, sheltered in the warmth of the parental house.

The factor of purification is in the foreground of the second dream.

The dream begins with the child in the bathroom of the parental house.

The bathroom is very often mentioned by patients in precisely such a context.

The consulting room of the physician is often portrayed as a bathroom, if not an even more intimate place.

The ablutions, the ablutio, are a famous motif in alchemy.

There the ablutio regularly follows the so-called blackening, the nigredo.

The blackening is often identical with the prima materia, which is black or lead-colored.

This color has to be washed off.

So in this room of ablutions the dreamer looks at herself in the mirror.

The mirror is a frequent allegory of self-reflection.

The attention is directed to oneself, one “mirrors oneself.”

Schopenhauer says we should “hold up a mirror” to the blind (unconscious) will, so that it will recognize its face and then negate itself.

So the mirror is an instrument for looking at oneself, for self-reflection.

You find this same connection between ablutio and self-reflection in the beautiful legend of St. Ambrosius.

Ambrosius was addressed by a young knight, who asked for instruction.

Thereupon Ambrosius told him: “Your face is black; wash it first.”

Then he ordered him to look at himself.

In our dream, self-reflection is on an appropriately infantile level, and hence has to be interpreted in a completely primitive sense: “Look at yourself in the mirror, and see who you are.”

This is of special importance.

To understand this completely, we have to go back to the preceding dream, because it

is connected to it.

The preceding dream represents a manifestation of the collective unconscious.

Experience shows that in such archetypal situations a danger often arises.

What is the danger when an archetype manifests itself?

Participant: One is devoured.

Professor Jung: Possibly. But there is a much more common and typical occurrence.

Participant: Identification.

Professor Jung: This too is being devoured.

Participant: Ego-consciousness is dissolved.

Professor Jung: Yes, but how is it dissolved?

Participant: A splitting occurs.

Professor Jung: Yes, disintegration, dissociation. Then we no longer know who we are.

This is a typical phenomenon that occurs when an archetypal situation becomes overwhelming.

When an archetype is constellated, there is always the danger of an assimilation into the archetype.

One doesn’t know this experience before one has had it.

If this has never happened to you, you won’t realize at all what kind of danger this is.

Those who come into such a situation usually don’t realize it at all.

We see this most clearly in people in panic, or in a great mass of people that is moved by some common idea or emotion.

The individual does not know that he is in a state of dissolution, although he has lost his head just like everybody else.

This approaches us stealthily.

We are dissolved from within, and all of a sudden we are something else and do not even know it, and this is what is so uncanny in this phenomenon.

Consciousness is simply depotentiated. At least we still have a certain protection.

There is still just one moment left to say: “Hey, stop, so that’s what it is!”

If you realize this just in time, you are already protected against it.

But if you don’t know any longer that you have been touched, you are already in a state of dissolution.

When a person is in danger of dissolution, it is necessary that he look at himself, in order to reestablish identity with himself.

I had a patient who was, so to speak, in a state of habitual dissolution.

When she came to see me, she did not know what to talk about.

Whenever she came, she just babbled along.

Once she was late, apologized, and said: “Let me just quickly do something.”

She took out her pocket mirror, looked at herself in it, and remarked:

“I’ve got to do this to know who I am. Otherwise I wouldn’t know what to tell you.”

This is the identity that has to be established.

In everyday life, too, we are constantly concerned about our identity.

When you go to some festive event, for instance, you ask, “Do I look alright?” or “Am I ok?” or something like this.

One is perhaps inclined to rationalize this, but on a deeper level it is always a reassurance about our identity that we seek.

We would like to have it confirmed that we are really in one piece.

It is a rudimentary rite d’entrée.

Before going out hunting, the primitives put themselves into the mind of the hunter.

The identity with the role has to be determined beforehand.

In a way, these are rudimentary remnants from a time in which consciousness was not always at our disposal, and when we couldn’t simply bring ourselves to do something.

Central Australians even have a rite of getting angry; otherwise they could not rouse themselves to get really angry, and would not do anything.

Looking in the mirror in our dream is a direct answer to a preceding, dangerous intru-

sion of the unconscious.

When a child has such an anachronistic dream, it is always a reasonable assumption that the necessary separation from the collective unconscious—in which she is originally rooted—is not proceeding quite correctly.

The prenatal state is still very powerful, and the child does not want to enter into reality.

Therefore these rites d'entrée are necessary to put such a child into her individual reality.

In this sense, looking at herself in the mirror happens at the absolutely right time, because this sets something in motion.

A process ensues, reaching a climax: she grows wings!

This is the result of the self-reflection.

What does it mean that she grows wings? What could come to her mind with regard to what will happen?

Participant: She could ask herself if she would like to stay on earth at all.

Professor Jung: Yes, if she wouldn't rather depart at once and fly into heaven.

But something else could be the case when someone grows wings. Who else has wings?

Participant: The devil.

Professor Jung: Yes, she could also have dreamed of getting bat's wings.

She could also have turned into a devil.

So it is expressly stated that she turns into a little angel.

We must not completely leave aside Mrs. Brunner's assumption that she may perhaps fly upward as a little angel.

There is actually a well-known expression in our colloquial language; we call a child a "dear little angel."

Perhaps we may suppose her to be an absolutely nice and pure child, no longer with the least stain of an admixture of the black.

Still, I would like to put a question mark after that.

There is still another possible interpretation of the little angel.

It is also possible that she is still a little angel, because she has not yet become a human being.

It would be possible that an early manifestation of “evil” was so completely washed off her that she did not have any chance at all to sever herself from the collective nconscious.

In this case, she would not have got a human body yet, basically, would not have been completely born yet.

I would like to read to you a report about the dreamer, so that you can judge for yourselves.

She is a medical student of very delicate features, very shy and highly sensitive, so that she hardly dares touch the patients, out of fear of hurting them.

She has religious and philosophical interests, and takes part in the Oxford movement.

You see that the dreamer, now twenty-three or twenty-four years old, still has the attitude of the little angel.

She is encapsulated against the world, won’t let the world come into her.

She is really still in the egg.

Well, there are some occasional little outbursts of defiance.

She naturally tries to tear herself away from the mother, makes feeble attempts at getting out of her cover, like the little chicken that pecks at the eggshell, very modestly.

So in this way she tries to come out of the primeval state.

This example gives you a clear picture of how such dreams anticipate the later personality.

1. Dream of a Five-Year-Old Girl of the Fairy and the Snakes Presented by Walter Huber

Text: A good fairy protects me. She is all-powerful. She leads me into a big house with endless corridors and many doors. Finally we come into a room, and there are three snakes in the center, coiling around in a circle. The fairy steps into the center, and a fire flares up, into which she disappears. I’m at a loss and I know that I can’t find the good fairy again, and I run back through all the rooms, and after a lot of searching I manage to find a way out. Finally I come to the street, where I meet a playmate from nursery school. The fairy is also standing there and takes me under her protection.

Professor Jung: Don’t you notice something?

Participant: As in the last dream, fire plays an important role.

Professor Jung: As a matter of fact, here, too, something that was good burns up in the fire.

There it was a wedding carriage, here it is a fairy. I did not have this parallel in mind when I chose the dreams for our discussions, but it is really a similar motif.

Mr. Huber gave a quite exhaustive account of the fairy myths.

Let us try to find an approach to this fairy in which she is not seen from too great a mythological distance, in which she would be intangible.

So what would be a good fairy for a little child?

Participant: The mother.

Professor Jung: Yes, this seems the most reasonable assumption.

We'd first think of the mother.

For a little child, completely in the mother's care, the mother is the figure who appears at the right moment, from whom everything good and loving comes, who wonderfully provides for everything the child wants.

So well-meaning people are inclined to suppose that a child, who dreams of a good fairy, is dreaming of the mother.

But, for heaven's sake, we have to go a bit further for scientific reasons, and to take into consideration the fact that the child could easily have dreamed of the real mother as well.

Why did she have to turn the mother into a fairy, an illusory being nowhere to be found?

The dream gives no indications for that.

We can just state that the dream prefers to speak of the mother by presenting

her as a fairy, to make the fairy, not the mother, real.

It translates the mother into a fairy, so to speak.

What are the grounds for the child's need to translate the mother figure, so near, so much more important and powerful, into something as distant as a fairy? Why can't the child just dream: my mommy protects me, she is omnipotent, she leads me into a big house, and so on?

Participant: To deprive her of her actual importance; it sort of reduces her potency.

Professor Jung: With this you are going too far already.

You consider the effect of the translation.

Before doing that, we want to have a closer look at the phenomenon itself.

Participant: We have to assume that it is not the real mother who is meant.

Professor Jung: Yes, we have to arrive at that conclusion.

In such cases we can say: “We don’t know why this is so.

It is only clear that the unconscious has an urgent, inexorable need to say ‘fairy,’ not ‘mother.”’

Participants: Archetypes are more graphic than reality.

Professor Jung: Yes, we always forget that in a dream archetypes are stronger than outer reality.

This means, in this case, the fairy is stronger than the mother.

This seems irrational to us.

But when you go back in the history of mankind and investigate the psychology of

the primitives, you will find similar phenomena.

You will see that the primitives talk precisely about those strange figures that run counter to all experience.

None of them has ever seen such a creature, half man and half animal, but it takes hold of them much more than anything rational.

Participant: Isn’t the mother also a powerful archetype?

Professor Jung: Of course the mother is a powerful archetype.

Originally, for the child, who is completely living in the collective, the only archetype at all is that of the mother.

This archetype she projects onto the real mother, or to another person who takes her place.

For the originally existing unconscious there is nothing but the archetype of the motherly woman, no real mother yet at all.

This brings about strange complications.

Then the mother often assumes a superhuman, demonic character.

She can become a witch or a snake, a wicked wolf, a cat—anything people with a negative mother complex project onto the mother: that she secretly mixes poison, that she is

threatening, that she has any other evil influence.

The comparisons drawn in these cases of a negative mother complex would be much more appropriate for a mythical being than for the real mother.

The original disposition of the child is a mythological one.

When the dream says “fairy,” not “mother,” it expresses precisely this mythological

quality. If it said mother, it would mean, not the archetypal, but exactly the concrete form.

From the view of the child’s consciousness, we could well say that it means the mother, as the mother

is still of a mythological character.

So the dream interprets the mother as a fairy. If we reduce this archetype to the mother, the whole projection will fall onto the real mother.

This would have the consequence, for instance, that the child might make the mother responsible for a negative content.

She would, from then on, ascribe any demonic effect to the mother’s influence.

The archetype belongs to the child, and must not be taken away from her.

If one pointed out early on to the child, for example, that the fairy were not the mother—I for one wouldn’t tell her, but let’s just assume it—it would be possible that the child could ascribe the characteristics of the motherly quality to the fairy, and form a relationship with the mother that would be reduced to an infantile level.

When the unconscious says: “It is a fairy,” then please stay with it.

Archetypes are extremely powerful; they assimilate reality.

When people make an archetypal assumption about somebody, they won’t let themselves be persuaded to give that up; they are possessed by it.

The archetype hypnotizes, it takes possession of you, and you will be captivated by it.

So when the child tells us such a dream, we had best tell her something about the good fairy, so that this mythical being will come alive in her.

If we are asked who this fairy really is, however, we will have to know a bit more about her.

We can’t just repopulate the world with fairies.

Perhaps in Ireland that's still possible, but not in the Canton of Zurich.

Here it is out of the question. So we have to bring the fairy home somehow.

Now what does the fairy mean in the child's imaginary world?

Participant: She is a powerful and wise figure.

Professor Jung: Yes, she is powerful, wise, has wonderful qualities, which are all things the child has not.

Participant: She is a guiding figure, a kind of female guide.

Professor Jung: Yes. In a man's case, this would be a superior man.

Just think of Goethe/Faust, Nietzsche/Zarathustra, Dante/Virgil!

Participant: The guiding figure corresponds to the figure of Hermes, the guide in the spiritual world who guides the philosophers.

Professor Jung: Yes, Hermes Trismegistos is the initiator, the psychopompos, and the fairy is his female counterpart.

She is that wondrous figure of the grown-up woman, the woman the child is not yet, a being naturally surrounded by miracles, magnificence, and power for the child, a superior figure, her own inner superiority.

It is the anticipation of what the child will perhaps become herself later on.

But that must happen before? The dream tells it.

Participant: The fairy has to go up in flames.

Participant: There is a very similar figure in the visions of Zosimos, a figure of a priestly guide, who goes up in flames.

Professor Jung: The parallel with the visions of Zosimos is quite convincing.

We are talking about an image seen by Zosimos, a philosopher and alchemist in the third century.

Its main feature is that he encounters a strange figure, the figure of a little old man, an

anthroparion, a homunculus.

The little old man is sacrificed by a priest, or he is himself the priest who transforms himself in the fire, devours, and then spits himself out, being cooked in the bowl-shaped altar.

He is the illuminating guiding figure, a psychopompos.

The image of the fairy burning herself is something we have to ponder for a long time and look at from many angles, in order to become reasonably clear about it.

This is highly remarkable symbolism.

The ceremony itself is significant. What does it tell us?

To begin with, we have to look at the whole situation from the child's viewpoint.

One of these fine days, the good fairy takes the child with her, as if she'd said to her: "Come with me, my little girl, we are going into the big palace; I'll show you something there."

She leads her into the big room, and there is a demonstration of a burning.

The fairy is not burned completely, because at the end she appears again.

It is like a magical trick to frighten the child.

Nothing bad happens; in the end everything is as it was in the beginning.

The strange ceremony, which happens here, surprises us.

There is a complete restitutio ad integrum.

The fairy reappears as if nothing had happened.

This is the central problem of the whole dream.

The dream is a kind of sketch of the future.

The fairy demonstrates something, she shows what the child will have to go through herself sometime in the future.

In the visions of Zosimos, too, the philosopher is only a bystander, watching.

,too, the figure of the guide burns himself, to show the alchemist the way.

The soul guide appears in the dream and shows him: this will have to happen to bring about what you are looking for.

What he is looking for is the hydor theion, the divine water, the secret, the means

to make incomplete bodies complete.

It is identical with Christian baptismal water, which is made in a very similar way.

In a complicated ritual, the baptismal water is composed of exorcized water, exorcized

salt, oleum unctionis (the consecration oil), and Chrisam, the oil of anointment.

This ritual is one of the ceremonies performed at Easter.

The instructions for the preparation of baptismal water can be found in the Missale Romanum, the Roman Missal.

The consecration of the water is performed on the eve of Holy Saturday.

The hydor theion, which had been prepared in advance, is fertilized by the immersion of a candle, so that it may give birth again to man in the uterus of the Church.

It is an extremely meaningful rite, a kind of hierosgamos.

Modern priests are quite unfamiliar with these things; the average priest usually does not know about it.

It is one of those secrets that constitute the power of the Catholic Church over the unconscious.

This dream is about something similar, only it is expressed in a simpler form.

Without doubt, the fairy is the superior, enigmatic, magical being, a kind of helpful spirit.

Fairies, like elves, are beings of nature; they do not have Christian souls, but are beings of nature who come from nature and live in nature.

This means: in our own nature, in the unconscious, in the natural soul, there is such a figure, and it is clearly expressed in our dream.

But why does the fairy disappear in the fire?

Participant: This is a revival of the fairy.

Professor Jung: There is nothing in the dream to indicate that the fairy had been revived.

There are some parallels to the process of burning that may be of help here, for example, in a story of Plutarch, De Iside et Osiride.

Isis got herself employed as a nanny by the king of Phoenicia.

The child’s mother catches her holding the child right above the fire until it burns.

The queen shrieks with fright. Isis takes the child out of the fire and says: “Now everything is in vain. If you had not shrieked, I could have given the child immortality.”

Participant: The symbol of the phoenix also belongs here.

Professor Jung: Certainly; the phoenix achieves a new existence by burning itself.

Every five hundred years it burns itself with incense and other fragrant wood.

Do you know other examples?

Participant: Heracles also burns himself, and then rises to the gods.

Participant: Achilles, too, is held right above the fire by Thetis to immortalize him in this way. But then the father happens upon the scene and prevents the completion of the task. That is where Achilles' vulnerable heel stems from.

Professor Jung: So burning oneself means immortalization.

The fairy in our dream goes through this process of change.

She transforms herself in the fire and thus assumes a fiery nature of an eternal quality, just like gold, which no longer changes in fire.

This is also the meaning of the visions of Zosimos—that fire bestows immortality.

Here, too, as in the previous dream, fire stands for a purification from all corruptible substances, a disintegration of the body.

We have to go through the fire, therefore, to be freed from this imperfect matter, to

rise to heaven, so to speak, as a spiritus, a spirit, a subtle being.

Because the pure form has been established forever, we assume immortal nature.

But fairies are not subject to the law of mortality, they no longer have a carnal body, they are spiritual beings removed from the corruptibility of matter.

So what the fairy does can have no meaning for herself, but the ceremony must have a meaning for the child.

The fairy is the omnipotent, all-protecting, powerful being who has taken the child by the hand and reveals a secret to her.

This is an obvious anticipation, a symbolical preparation for what is to follow.

The guiding element, the adult element within the child, experienced by her as something extremely powerful and omnipotent, tells her: "Look, this is how it happens, this is how it is done, how you can change."

And what should the child learn from it?

Participant: It could mean: "If you encounter a situation such as this circle of snakes, do not stay away. Go into the center, just like the fairy, and then you will go up in the flames

and escape from the danger."

Professor Jung: You see, we have to bear in mind that the situation is absolutely frightening for the child.

A place where snakes are coiling in a circle is a place you'd better avoid.

So the child does not go into the center herself, but the guide does, meaning: "Do not stay outside, step into it, whatever will happen; you will be consumed by the fire. You will turn into smoke, and then you will be here again."

What does that mean? We can relate this to other things already discussed. Do you remember what we previously said about fire?

Participant: That it is related to the affects.

Professor Jung: Yes, in the dream of the wedding couple and the devil, too, the couple is consumed by fire.

Fire is an emotional outbreak, an outbreak of the libido.

That is why the libido is always compared to fire.

So this means: "The libido will come to you, and you will be burned by it."

But what does the magic circle, which is described here, mean?

Participant: Aren't these snakes chthonic figures? And isn't this circle the unconscious itself into which the child has to go?

Professor Jung: Well, I wouldn't just say "the unconscious."

I don't believe that children have the task of getting closer to the unconscious, because they are not far removed from it anyway.

The dream would express such a thought differently.

We have to pay very close attention to the form, the Gestalt, we encounter here.

There is talk about a circle; this is circularity, a sign of wholeness.

So this is a situation referring to wholeness. Circularity is a very primary vision.

It is the oldest symbol of mankind, already found in paleolithic rock drawings in Rhodesia.

This most ancient symbol of circularity can be found from the Stone Age to the Bronze Age, and up until the present.

It has always been interpreted as a sun wheel [see illustration].

This is one of the most archaic forms, however, found before wheels existed at all.

It is completely out of the question that this is just a wheel.

More likely it could be a portrayal of the sun, but then the drawing is not realistic enough for that, because paleolithic drawings are incredibly true to nature.

Animals, for example, are drawn without feet, because the feet, standing in the grass, are invisible.

These very early paleolithic artists saw nature in absolutely clear perfection and with unsurpassed realism.

They did not make symbolic drawings, except when they depicted visions.

And this drawing of a circle is a vision rather than reality.

It can be found in the most inconspicuous places, for instance, in Ignatius of Loyola, who describes this in his autobiography.

He had frequent visions of a golden circularity or a big golden ball.

It hovered in front of him and filled him with a wonderful feeling.

I do not know what it meant to him.

You also find the symbol of circularity in the Ecstatic Confessions, in the confession of the theologian Symeon.

He describes how he searched for God, traveling everywhere without finding Him anywhere, until He rose in his heart as a little round sun disk.

Circularity is a primeval vision.

Participant: Hildegard von Bingen also describes such a vision.

Professor Jung: Yes, you will find this vision everywhere.

In Buddhist meditations it also says: “Be round and round.”

The roundness has to be reestablished; this symbol has appeared again and again since primeval times, and has always had this same meaning of wholeness, of rotundity, of rounding off, and of completion.

So the circle of snakes in our dream means: “If we encounter a situation that requires our wholeness, and fail in this situation, we will have forfeited the wholeness.”

For we have to put ourselves completely in it, at the risk of being consumed by the fire.

The further course of the dream shows that the burning did no harm, because the fairy is there afterward as she was before.

The transformation did not adversely affect the fairy.

The core problem of the dream is this demonstrated transformation, which occurs in a person who moves into the roundness, despite the potential danger represented by the snakes.

After all, the snake is first and foremost an anxiety symbol.

Monkeys and horses are also instinctively afraid of snakes.

When you see a circle of three snakes you will take good care not to step into it.

You will experience anxiety.

Should you step into it nevertheless, the transformation, meant to create the immortal being, will follow.

The fulfillment of the meaning of life is linked to the idea of immortality.

This does not tell us anything about immortality, as such.

We only state that human beings have this emotion, and therefore talk about such problems.

It is simply a psychological fact. In all of life's highest points in which we face life completely, we also have the feeling of the meaningfulness of life, and this feeling is always linked to the feeling of eternity. In alchemy, for example, the roundness that is manufactured is the lapis philosophorum, the philosophers' stone.

It is the incorruptible object, the corpus glorificationis, the body of completion and perfection, or also the body of the Resurrection with which we are clothed, so to speak, on the Day of Judgment.

The roundness in our dream, however, is a circle of three snakes.

From the psychological point of view, we'd find four snakes much more appropriate, don't you think?

Participant: No, the Three is exactly right. Cerberus and Hekate also have three heads. The Three symbolizes male sexuality, the demonic sexuality.

Professor Jung: This is about emotionality, not only about sex.

The other seven devils are implied too: wrath, concupiscentia, avarice, envy, hate, in short, all the devilish things.

That’s what the Three is!

We have to form a very concrete picture of this in the case of our child! It is a child, after all, whose body is still growing.

The whole libido and the vital spirit are actually absorbed by this development; the body has to be built, and therefore plays a very great role.

The instincts, which have built the body, will get ever stronger in the course of future development, and will burst to the surface in the form of emotions such as sexuality, envy, hate, anger, ambition, avarice, and so on. It is like a hellish fire.

The child had another dream: She opens a door and sees the glow of a fire in the room. She knows: “This is hell.” Then she leaves.

She looked for the way to heaven, and saw hell! She was absorbed by it.

This hell is the hell of instincts.

The child had a premonition of the instinctual hell into which she will enter.

In alchemy, this state of instinctual hell is represented as a snake with three heads, the so-called serpens mercurii.

It leads the soul into the afterworld, and is identical with the Gnostic Nous, which had originally come down from above and combined with matter.

In other words, the divine Nous is also present in this instinctual phenomenon, this instinctual hell.

Through the agony of the fire it then turns into the corpus glorificationis, into gold, into that which is eternal and unchanging.

So, in a way, these three snakes symbolically represent the hell of instincts, and that is also why the child is afraid of it. In this fire one has to stand in order to be changed.

Who never has been changed by the fire of passion is only on the run from himself, is merely a deserter from life.

The three snakes, or the snake with three heads, can also simply stand for Satan.

Where is he described as having three heads?

Participant: In Dante.

Professor Jung: Yes, Satan has three heads in the Inferno.

Participant: He is the counterpart of the upper Trinity.

Professor Jung: Yes, he is simply the counter god in the depths.

Now what can be said about this trinity, be it of hellish or divine authority?

Participant: The Three is permanent unrest, the flame that flares up, the dynamic force.

Professor Jung: In our regions and in the Near East, the Three is a sacred number.

This is not so everywhere; for the Indians, for instance, it is the Four.

For them, the Four stands for everything beautiful.

A prayer has to be said four times, for example.

Participant: When the call has been repeated three times, something will happen.

Participant: It is the ever-renewed synthesis of the opposites, which never stagnates.

Participant: The three Fates represent the coming into being and the fading away of what happens.

Professor Jung: In Mahayana Buddhism, you will find the Three as the center of the carnal world: a cock, a snake, and a pig.

The cock is lust, the snake envy, and the pig ignorance.

These three are the roots of the world, these are the three causes of what happens in the world.

This can be found in the so-called Kilkor Mandala, which has these three figures at its center.

At Friday's lecture you heard about the visions of Mahasukha, and that he had three eyes to see the past, the present, and the future.

This shows that the Three stands in connection with time.

The Three is time, and time is always identical with the flow of energy.

We can conceive time only on the basis of movement.

There must be change to make time possible. Proclus says: "Wherever there is creation, there is also time."

The Neoplatonic god of creation is Chronos, that is, time.

This is the original form of Bergson's idea of the durée créatrice.

Time has these two aspects: that which lies behind us, and that which lies ahead. Cer-

tain [American] Indians have only one word for time: day.

Pointing forward means tomorrow, pointing backward yesterday, and a movement downward today.

Threeness designates the course things take. Time is identical with the course things take. Time, as such, does not exist at all.

There is only the course things take, which we measure with the notion of time.

For primitive man, who is close to nature, the course of time is no abstraction.

For him there is only a then, a now, and a before.

He doesn’t have a watch, does he, on whose numbers he could read the time.

He completely exists in that stream of events, which is permanently flowing into a dark hole, which comes to us from a dark future, which flows through us, and sinks into eternal darkness behind us.

Primitive man has no history; there is no history before the grandfather, prehistory lies only about three generations back.

The primitive is most deeply impressed by this strange stream of events, however,

coming from the tomorrow, flowing through the today, and sinking into the yesterday.

For him this is a directly experienced fact of life.

This continuity of events is also at the basis of the Chinese concept of nature, according to which everything happening at a given moment is happening exactly as it has to.

You will find this idea in the Book of Changes, the I Ching.

When I throw a handful of peas, they will roll in all directions.

Try to interpret this, and you will understand the importance of the moment.

If you practice such a method to some extent, you will see how remarkably well the meaning of the I Ching matches the psychological situation.

It is more than a façon de parler.

It is a highly remarkable fact that can also be proven by data from astrology—which is not just superstition, provided you have the necessary experience.

Astrology has to do with stars only insofar as the course of events is measured with the help of them.

Telepathic experiences also belong here.

Some smart alecks say it’s all nonsense, but most often they have never heard of such

experiences, simply because this does not fit into their worldview.

All these phenomena of synchronicity—which are really striking once we pay attention to them—only mean that corresponding things are happening at the same moment.

This points to the substantiality of events in time.

It is an archaic experience such as that of expanded space.

We have seen that time has three aspects: past, present, and future.

The three snakes in our dream are probably a reference to time.

Originally time itself was depicted as a snake, as in the Zodiacal snake.

Religious heroes were often portrayed in connection with time.

In the Upanishads, too, Prajapati is the year, is Chronos, the creator of the world. Christ is also the ecclesiastical year; in certain early Christian drawings he was depicted as a snake carrying the stars on its back—twelve stars representing the twelve disciples.

It is the time, the year with its twelve months.

Time symbolism also played a great role in the Mithras cult.

The figure of Aion usually stood at the main altar of the Mithras cult—he is a man with a lion’s head, enveloped by the Zodiacal snake, Zrvan akarana, meaning “boundless time.”

As you can see, there is ample evidence for the snake as a symbol of the passing of time.

In our dream, the child is told to go into this circle of snakes to transform herself.

The transformation is inevitable because she is stepping into the fire with the corruptible body.

In our rational thinking this would equal self-destruction, but the irrational meaning is: transformation to immortality.

Participant: How should we interpret the playmate in this so very archetypal process?

Professor Jung: The playmate is very important. Why?

Participant: Because she belongs to her reality as a child.

Professor Jung: This is correct.

She reestablishes the connection to her age.

When the child goes with the fairy, it is as if she were drawn into the beyond.

The typical threat a constellated archetype poses is to temporarily draw the person into unreality, into prenatal psychology.

The dream counters this threat with the figure of the playmate.

Her importance lies in reconnecting the child to her childlike reality.

1. **Three Dreams from Adolescence (Fifteen-Year-Old Boy): Of the Tiger, the Snakes, and the Magic Herb Presented by Professor Jung**

Texts: 1. I’m lost in the desert, wandering around and thirsty.

The sun burns down mercilessly, and I’m about to die of thirst.

The moment I’m starting to collapse I see an oasis.

As I crouch to quench my terrible thirst,

I see to my great horror a giant tiger, preparing to leap to kill me.

Its eyes have a reddish glow, and I feel paralyzed.

I t crouches, ready to jump; I’m covered in cold sweat from every pore, and I wake up.

1. Again I’m in the desert. The sun is not shining, but still it’s unbearably hot.

I’m wearing high boots so the snakes can’t harm me.

The sand is teeming with snakes, and I just don’t understand where all those wild animals come from.

Suddenly, a terribly big boa appears; it is white as snow and her back is full of black crosses.

At first the snake doesn’t seem to pay attention to me, but then it turns around, spots

me, and already I’m under its spell.

Very slowly she curls around my legs, then winds around my neck and starts to strangle me.

I can already hear my bones cracking, then I wake up with a sick feeling in my stomach.

1. I’m looking for a certain herb on the prairie.

It’s supposed to grow under a nearly transparent stone.

The moment I think I’ve found that stone—I see it right in front of me—a mighty lion appears before me that also eagerly heads for that stone and the magic herb.

I feel I have to retreat, but still manage to shout a spell-word to the lion, which can either destroy or rescue me.

The lion is so puzzled that it calmly lets me reach for the stone, but then it seems to come to its senses, my magic call fades, and the blood-thirsty lion comes nearer.

In ultimate desperation, I call out for my mother; she comes with the bicycle, takes me with her, and we are rescued.

Professor Jung: These dreams are from a fifteen-year-old boy; they are typical adolescent dreams.

I would like to use them for comparative reasons, because we can note some interesting differences from childhood dreams.

To begin with, it will be useful to make some general introductory remarks on puberty, because the psychological situation at this age is completely different from that in childhood.

During puberty, the ego is already more or less independent; it has already freed itself of the phenomena of the collective unconscious.

The child has grown into a specific human world, into the world of the family and the world of the school.

There already exists a certain personality that, however, is now suddenly exposed to the shock of sexuality.

It goes without saying that this destabilizes the standpoint gained so far, sometimes

in an outright catastrophic way.

A remarkable change of the personality, therefore, takes place at this age.

It is also possible that mental disorders become manifest at this age, under the influence of that fateful power which is sexuality.

Something completely new is befalling the person here, and it hits an ego that is not yet prepared for this at all, because it has only known the infantile instincts, which, thanks to education and the training the child has had in school,

have been more or less integrated.

All this is now suddenly knocked over by the invasion of sexuality.

This is what the dreams talk about.

These are the only dreams the dreamer wrote down during his adolescence.

Obviously, that was a phase in which he himself noticed that something of very special importance happened.

Let us now try to understand the dreams in detail.

In the first dream the situation is very clear.

The dreamer wanders around in the desert. How do you interpret the desert?

Participant: As an isolation.

Participant: It is a dangerous place.

Professor Jung: Yes, it is the place of fear and danger.

We must not start out from the locals' view of the desert.

This is not an Arab child but a European.

The desert is a place of horror, the loneliness in the desert is always filled with ghosts.

Those wonderful wadis in the desert are populated by devils called djinns.

For the dreamer, who presumably lived with his family here in Zurich, the desert is something new and adventurous, which naturally also suggests the idea of loneliness

and abandonment.

So the dreamer is in, and completely at the mercy of, a peculiar psychological situation.

What does it mean that he is thirsty, but not hungry?

Participant: The fire, his own instinctuality, is burning in him.

Professor Jung: Yes, it is very hot, that is, the situation is very hot,

and so naturally this makes you thirsty rather than hungry.

The boy is about to die of thirst; he is now seized by a desire, a need, that is alien to him.

This is precisely what he is helplessly at the mercy of.

Now comes the complication, the drama: the moment he starts to collapse, he discovers an oasis.

something helpful is occurring at this moment.

Iis the old story that someone, lost in the desert, dreams of an oasis: he sees a Fata Morgana, the well-known pool of water in the desert, always around noon, valleys with wonderful blue lakes, where before there had been nothing but desert.

These are well-known phenomena.

So the oasis is a helpful place, where there are palm trees and other plants, and naturally also water.

What does this oasis indicate—if we don't directly interpret it as a wish fulfillment?

This would be way too cheap anyway.

The oasis has to mean something, because otherwise it would be equally possible that someone came with a jug of beer or water.

Participant: There is ground water in the oasis; therefore, there is a contact with the unconscious.

Professor Jung: Exactly; wonderful, clear water is flowing there.

In psychological terms: salvation is coming to the surface, which could quench his thirst and solve his whole complicated situation all at once.

This has to be a revelation of the unconscious.

What it means still lies in darkness, so let's leave it open for the moment.

First, there comes the tiger ready to jump.

What does the tiger mean?

Participant: Because the unconscious comes closer, it is its instinctual aspect that first comes to the surface.

Professor Jung: Yes, the tiger, just like the bull, is always a personification of the instinct that is directed against us.

So, for example, when you dream of an evil animal chasing you, of an evil dog or a

wild bull, you can always be absolutely sure that you are somehow separated from instinct and have reached a contradictory situation.

You are not at one with the view taken by nature, and hence nature turns against you.

Then nature approaches you in the form of an animal image. You meet your animal.

Being chased by an animal does not necessarily have an unfavorable meaning.

It just says that you are hostile toward it, and so it assumes a hostile attitude toward you.

Then you ought to make the gesture of politely taking your hat off and asking: “So what do you want of me?”

And you will see: the animal has something to tell you.

Of course, the boy is against instinct, because it is that alien and uncanny thing that put him into a completely new environment.

It now confronts him and becomes a danger for him.

This is a typical motif found in many myths: the dragon or the snake that guards the hotly desired magic well.

Sometimes, also, an evil spirit or a witch guards the well.

The well is always guarded by the evil that wants to come to us.

This being would like to seize us, it is what we have abandoned, what is in us and from what we have run away.

That’s why it is against us.

If we want to reach the fountain of life again, the place, that is, where we no longer have to die of thirst, we will have to face the danger of meeting the evil being there, the evil because of which we went into the desert in the first place, in order to escape from it.

We search to escape from it, and, therefore, it comes after us.

So, the dreamer must get into this danger here, because, if he wants to find the fountain of life within himself, he has to be reached by instinct.

Basically, this double aspect of the source—oasis and tiger—is one and the same.

Participant: We find similar ideas in astrology, too.

Under the constellation of Virgo there is the water serpent.

This is the same image as above: the virgin as the fountain of life, and the dragon who guards her by her side.

And above the source there are the heroes who make the descent: Heracles brandishes his club, and Ophiuchos brings the snakes under control.

Professor Jung: Yes, this parallel is very interesting.

Here, too, the way to the fountain of life leads through the evil animal, through instinct.

Now let us see how this development continues.

In the second dream the dreamer is in the desert again, and it is unbearably hot; but there is a difference from the first dream—the sun does not shine.

What does it mean that the sun no longer shines?

Participant: That one no longer sees the reason for the difficulty.

Professor Jung: What does this mean, if the sun is the source of the difficulty?

Participant: The sun has to do with consciousness.

One could say that the difficulty lies in consciousness.

Professor Jung: The sun always means “day.”

Consciousness and sun are identical. If the sun shines in a dream, this means clear consciousness; only that consciousness, of course, which is at the disposal of the dreamer.

It is this consciousness that causes the terrible thirst and the danger of dying of it.

He went away from the fountain of life because it was guarded by the tiger.

To escape this danger he fled into consciousness, because he felt: “It is terrible down there, and man should not tempt the gods.”

So if the sun no longer shines in the second dream, this indicates that he has already come nearer to the unconscious.

He is also already protected against the danger in an interesting way: he is wearing high boots.

I do not know if the boy had heard about this, but his associations about the boots suggest that he had read that one has to put on boots to protect oneself against snakes.

One might happen to step on a sand viper, and this is a nasty animal.

You'd better wear boots in that case, because even tropical snakes can't bite through such a thick material.

Now there are a great number of snakes in the dream.

What does the snake mean?

Participant: Psychologically speaking, it is a chthonic form of instinctuality, one is in the power of the uncanny.

This can easily happen in the desert, where one is exposed to many dangers.

There instinctuality appears as the epitome of the transpersonal and the uncanny.

Professor Jung: Yes, snakes are uncanny; we are afraid to step on snakes.

When the dream says that the ground, the sand, is teeming with snakes, this means that the desert is coming to life, so to speak.

Being alone then objectifies the inner state.

These things really happen when we are alone—when you are alone for a long time, you may hear voices, somebody calling your name, for instance.

There are actual visions and auditory hallucinations caused by solitude.

When somebody with an animate unconscious—it needn't even be that animate—gets caught in solitude, all kinds of strange things may happen to him.

When you are alone in your house, or when it is dark, or when the moon shines, you may think you've seen something.

We also know this from the lives of the saints and the hermits, who actually often suffered from such experiences caused by solitude.

These are exteriorizations of inner processes.

If there is a discrepancy between consciousness and the motoric and instinctual systems—that is, the cerebrospinal system with the exception of the cortex—snake

symbols will appear.

Basically, the snake always means the cerebrospinal nervous system.

These are simply the centers of the low instincts or functions, with which we are no longer in accord.

The stranger the unconscious content, the more it will be exteriorized, then occasioning these visions and auditory phenomena.

This can also lead to phenomena such as ghostly apparitions, as can be well observed in such cases of exteriorization.

You should consult the literature on this topic sometime.

There is an interesting book by Albert de Rochas, L'extériorisation du Sens, in which such phenomena are described, not in the light of psychology, but from a merely factual standpoint.

There is mention of crashing noises in pieces of furniture, of "raps," and so on.

The whole of spiritualism lives on such phenomena.

We must not easily dismiss this by saying, "This is all chimera!"

Naturally, one always tries to rationalize such phenomena, but if we study them closely, and under what psychological conditions they happen, we will discover that there is somebody close to the scene having an exteriorization.

Such exteriorizations happen when we stand in contradiction with ourselves, that is, with our instinctual system.

The exteriorization occurs when the conflict is about to become unbearable.

It then shows itself to us from the outside, so to speak.

These phenomena also happen to the mentally ill, in huge numbers.

You may have walked through life for thirty years without taking anybody into your confidence, and then the secret exteriorizes itself: the whole town will know it, it will be everybody's secret, the record player will play its tune, and everything will leak the secret.

There is a tragic, yet also grotesquely comic, story: An old governess had had a love affair in her youth, thank God she once did have one!

She then bottled it up, sat there in her digs, old, sour, and retired, brooding over it.

She began to notice that the people on the floors above and below "electrified" her.

Finally the people in the street shouted after her: "Mademoiselle Desfleurs!"—the deflowered damsel—so it was already all over the town.

This was a typical exteriorization.

Participant: Is this a hallucination?

Professor Jung: Yes, it is an acoustic manifestation of the most intimate thoughts, for instance, of those we never wanted to admit.

This is the reason why in severe cases the voices tell you the most horrible things, the most embarrassing secrets, and it gets more and more obscene—and then you can talk about it less than ever.

I once treated a young girl in the clinic. She was twenty years old.

She was in a state of excitation, and just said out loud everything she'd ever heard.

The results were the most incredible obscenities and dirtiest stories.

I've heard quite a few things, but this terminology—a coachman would be no match for her.

The young girl, who had been brought up and always lived protectively, just sputtered these things.

Somewhere she had picked them up in passing.

Her sister was very shocked and asked me: "For Heaven's sake, where did the child pick up that language?"

The unconscious had swallowed it with great pleasure, and then, instead of thinking those things, she pushed them aside, and that's why they had to be said out loud.

But by then it was too late.

We must not entirely hide this side of life from children, even if there is the difficult pedagogical question of how to break it to them.

It would be much better if we could just tell them: "Basically, you're all pigs!" Then many difficulties would disappear, but I don't know how we could break it to children, for we are no longer primitives.

It makes no sense to harbor illusions about the human condition.

I am all for sending kids to public elementary schools, therefore, by no means to exclusive private schools, so that they can ingest the necessary dirt.

Private schools, with their cute kids and friendly teachers, are not healthy, because we are living on this earth, which simply is not clean.

The many snakes in our dream are such an exteriorization, an animation of the environment colored by anxiety.

The snakes could, after all, come to you, and the strange and uncanny could penetrate you.

This fear is particularly strong when you are alone in the hot desert.

Participant: At first the sand is teeming with snakes, but then something crystallizes. The chaos becomes concentrated in a primeval being, the white snake.

Participant: The multitude means disintegration. It is condensed in the image of the boa.

Professor Jung: Yes, now comes the really great danger, the terrible white boa with a number of black crosses on her back, a bit like an adder. What does that mean? What is the white snake?

Participant: Now the source and the tiger, the double aspect of the unconscious, are united into one image.

The snake is white and black, it is the Mercurial water, but still has a dangerous side.

Professor Jung: Yes, this is very important; the snake has to do with the water, and because it is white and black, it is really a unification of the opposites.

It is as if the dreamer had had the idea that tiger and oasis are one and the same.

This unification is possible because the sun no longer shines, because his conscious attitude is already shaken.

This conscious attitude is somewhat darkened by the admixture of the unconscious.

The dreamer has already been overcome by the tiger, and has been brought nearer to the unconscious of nature.

It is an abaissement du niveau mental, absolutely necessary for viewing the opposites together.

There is no way we could unify the opposites with clear, conscious reason—tertium non datur—but in reality there is always a third, because otherwise we would eternally be stuck in the contradiction.

Practically speaking, we are able to bring the Yes and No together, only we must not look too closely and be so terribly precise, just look the other way a bit.

In this way the source has merged with the evil animal and has now become the boa, a white snake, to be precise.

Participant: White animals are those animals that don't live in the daylight, that are always underground. This clearly points toward the unconscious.

Professor Jung: Which animals are white?

Participant: The white horse in folklore, fairy tales, and myths. It also appears in a book by Kubin, Die andere Seite.

Professor Jung: Kubin's book is actually quite silly.

It was written by a modern artist keen not to think anything, in contrast with the artists of the Renaissance.

He gives a description of the unconscious tel quel [as it is], pure raw material, a reproduction.

It features a crazy horse that thunders through the vaults of the underworld.

So this is such a white animal, but in this case it is a mythological one.

Such animals also exist in reality.

The Proteus in the karst caves is white, for example, because it needs no color.

Participant: Worms and cockchafer grubs are white, too.

Professor Jung: Yes, all intestinal worms, tapeworms, and the like, and in general many animals that live in the dark, are white.

These are animals that symbolize the unconscious, the source just coming out of the womb of the earth.

This is one of the reasons why the boa in our dream is white.

But then it is not completely white, but has black crosses.

This indicates that it is not just a cave tapeworm, but that its white color has still another meaning, derived from the contrast with black.

What does "white snake" mean in a positive sense? Where does it appear?

Participant: In fairy tales.

Professor Jung: How does it appear in fairy tales?

Participant: Doesn't it have something to do with divination and premonition?

Professor Jung: It is, of course, the magic serpent; it reveals a secret, and usually appears with a little golden crown on her head to indicate that it is the queen serpent—a doctor

snake.

It brings wisdom and revelation, it knows about the secret treasure and the secret path.

It is a helpful animal.

Thus the white color is also a favorable color, obviously a color of enlightenment.

Participant: In old dream books, white animals are also favorable.

Professor Jung: Which corresponds with the fact that black animals are unfavorable.

Now there are black crosses on the snake. What does that mean?

Participant: The unification of the opposites, of white and black.

Professor Jung: So the snake is of a contradictory nature: white on the one hand, black on the other.

If we call to mind that the snake represents the cerebrospinal nervous system, it follows that a symbol of this other, uncanny, contradiction and strangeness is expressed by this image.

A psychical content is expressed through it.

The snake is not just a natural animal, but also a mythological animal.

It not only stands for instinct, but also has a symbolic quality.

We must not forget that sexuality is not just sexuality, but also a psychical experience.

It has a psychical quality; it is somehow symbolic and magic.

It never appears in its essence as such, therefore, but is always also a strange psychical state at the same time.

Actually, the crosses don’t really belong in nature; they look artificial.

Participant: Don’t they actually mean a sacrifice of the natural?

Participant: According to an Orphic view, Hecate wears a cross on her head and is also accompanied by the snake.

Professor Jung: We have already mentioned that the symbolism of an idea adheres to this snake, that is, it is a symbolic snake.

The cross as a symbol is very frequent in all kinds of ethnicities.

In this case, of course, we have to think of the obvious, of Christian symbolism.

One might speculate even further, that it could be a soter snake, a salvation snake, which has a connection with Christianity, just like the source.

For Christ is the fountain of life, the water of life.

This snake simply replaces the source; it symbolizes the water of life.

It is an alchemical idea that dragons or serpents—serpens mercurii—live in the middle of the earth, the imperfect metal, and are, so to speak, the anima, the soul of the metal.

They are lured to the surface and then rise into the clouds, to come down again as rain; they are again absorbed by matter, and heal it.

They come down as a medicine, a transforming tincture, as saviors of the being bound by the chains of imperfection, saviors not only of matter, but also of man.

At a Later Meeting of the Seminar [28 February 1939]

Professor Jung: Last time we talked about the symbolism of the snake. What did we find out about the psychological meaning of the snake?

Participant: The snake is, in general, a personification of instinct, instinctuality, of the transpersonal and the uncanny. In our dream, however, the snake not only represents instinctual nature, but is also a symbolic animal. It is white and has black crosses on its back. As a condensation of the multitude of snakes into one giant being, it also

represents a synthesis of the many to the one.

Professor Jung: Yes, this is important.

An example of this is the metal snake in Numbers 21:6–9.

There you find the many snakes that bite the Israelites on their journey.

Jehovah tells Moses to make a serpent of brass and to set it upon a pole, and whoever looks upon it will be protected against the snakes.

For if you fall prey to the many, you will be dissolved.

There is always the danger that an instinctual process will bring us down, and then we are dissolved in the multiplicity.

We have lost the unity of the personality.

If we are at one with ourselves, the other will face us.

Participant: Therefore, Christ is the One.

Professor Jung: Yes, just as Moses exalted the snake on the pole, Christ was exalted on the cross.

That's why the Ophites said: Christ is the snake of salvation, the soter snake.

This idea persisted far into the Middle Ages.

Maybe you have seen it: it is the cross with the serpent [see illustration].

You find this symbol in alchemy and in many other places.

In an Indian royal palace from the fifteenth century I found a bedstead made of ebony, and there was that symbolic image, with many birds around it, and above there hovered a pelican.

This piece was made by an Italian master in the sixteenth century.

He depicted alchemical symbols on it, among them that snake, which can also be found n the famous book by Abraham le Juif.

Just as the one snake in the desert overcame the many, Christ, so to speak, overcame the autonomous instinctual forces, that is, the evil, and so he is the snake of salvation, the soter snake.

Let us now proceed to the third dream.

The locale of the dream is the prairie. What do you think of it?

Participant: In contrast to the desert, the prairie is already a bit milder; there is already vegetation.

Professor Jung: Yes, the prairie is a bit better than the desert.

Grass grows there. How come the dreamer now comes into the prairie?

Think of the sequence of the dreams, which is simultaneously a causal sequence!

Participant: In the preceding dream the oasis and the white snake hint at something positive.

Professor Jung: Yes, the white snake is the first positive image that approached him.

And because it is symbolic, a relationship with the person ensues.

As a symbolic snake it is much less dangerous than if it were real.

The phenomenon has been psychified, so the desert is no longer a desert, but becomes a prairie.

There he is looking for a very specific herb. What about this herb?

Participant: In the Friday lecture there was mention of a mountain with the herb lunaria or lunatica.

Participant: This herb is also found in fairy tales, where it brings life back.

Participant: The herb is also the alchemical medicine, the alexipharmakon, the antidote.

Participant: The expression “There’s no herb for it” also contains the idea of the herb as a medicine.

Professor Jung: Yes, the idea of healing is linked to the herb.

The quality of healing already appeared with the boa, which actually is a snake of salvation or healing.

If we can accept this snake, healing will follow.

But as we have seen, the dreamer cannot yet accept it, although an idea of healing develops in him, by which he lets himself be led. He is looking for a better medicine.

Participant: One that he can assimilate.

Professor Jung: Yes, he could still be devoured by this giant snake, but the herb he can eat himself.

This magic herb also plays a role in the Epic of Gilgamesh. Gilgamesh is seized by the fear of death, and seeks immortality by walking the path of the sun and going through

the gate of the Scorpio giant.

This is the [astrological] autumnal equinox of the Taurus age.

Here we have a portrayal of the zodiacal signs through which the point of the vernal equinox went in historical times.

As you can see, from the fourth to the second millennium B.C. the point of the vernal

equinox went through the sign of Taurus, and then entered the age of Aries.

About from 600 to 350 B.C. there were the light stars of the head of Aries.

It is the age of the great philosophers all over the world: Heraclitus, Empedocles, Thales, Buddha, Lao Tse, and Confucius.

Around 125 B.C., the age of Pisces began, coinciding with the beginnings of Christianity.

As early as the first century, the concept of the Antichrist also came into being, referring to the second fish.

Our age falls in the era of the second fish, it is the anti-Christian age.

The time of the French Enlightenment coincides with the beginning

of the second fish.

Voltaire’s écrasez l’infâme is characteristic of that time.

Between these, there is the so-called commissure.

The Renaissance falls into that transitory period, the expansion of the conception of the earth, the discovery of the earth.

America is discovered, a Reformation is made, the power of the Church is shaken by

the great schism.

This is the first blow to the specifically Catholic attitude, although that era is still under the imprint of Christianity until the Enlightenment.

From the Enlightenment onward, the erosion of Christianity as such starts, and the goddess of reason is enthroned.

Now the Antichrist threatens to invade the cultural world.

These zodiacal signs are symbols that have been projected onto the sky from times immemorial, and probably reflect the structure of the unconscious.

The saga of Gilgamesh still stems from the end of the Taurus age, and was only later cast into a literary form.

It was found in the library of Sardanapal, or Ashurbanipal (668–627 or 626 .), B.C.25 written on brick slabs.

It is the myth of the natural hero who takes the path of the sun to unearth the secret of immortality.

He goes through the columns of Heraclitus, and in the land of the West finds the old ferryman Utnapishtim, who had traveled the waters of death, and, therefore, came to live among the immortals.

He tells Gilgamesh the secret.

He says:

“Gilgamesh, you have struggled hard and suffered many a hardship. What can I give you so that you can return to your land? I will tell you a secret, of a hidden magic herb I will talk to you. The herb looks like boxthorn and grows deep down in the sea, its thorn is like the spine of a porcupine, it blossoms in the freshwater sea far away. If you can lay your hands on this herb and eat of it, you will find eternal youth and life.”

This is a wonderful description from ancient times.

So here you have the magic herb.

It is an herb with healing powers, a power that will heal forever.

It is the so-called panacea, a cure-all, the elixir vitae, the quinta essentia.

At the same time it is also the herb that helps the adept to produce the lapis philosophorum.

The herb is called lunaria or lunatica; it grows on the mountain Mambracus or Mambraces, like the stone for which one should also always look on high mountains.

Participant: Does it have a meaning that the magic herb of our dream is growing on the prairie?

Professor Jung: Yes, there is a connection between the herb and the prairie.

The prairie is the desert that starts to turn green.

Where the son of the gods, or the daughter of the gods, touches the earth, so to

speak, the earth becomes green.

That is why the verdant prairie indicates the imminent appearance of healing; and the green, the benedicta viriditas appears.

What would you say about that herb? What does it mean to the dreamer?

Participant: An herb has grown that bails out the dreamer.

Professor Jung: His mood is desperate. He is overwhelmed by the snake; it entwines him and threatens to asphyxiate him.

It is constantly demonstrated to him that he is completely powerless.

Now the dream says: “There is a magic herb, a medicinal herb.”

As we can see, it is no coincidence that the herb appears in this third dream.

It is connected to the snake that appeared before.

The snake is the healing snake that prepares for the idea of healing.

In the second dream, we have related this snake to the Mercurius of the ancient alchemists.

The serpens mercurii is the demon living in the middle of the earth.

By the transformation, this serpens mercurii is turned into the magical herb, or the herb transforms him; he then becomes the green lion in which Mercurius disappears. The lion represents the solution in the divine water.

This is also the healing water.

In our dream, the medical herb grows under a stone that is, so to speak, transparent.

According to the alchemical sources, one of the constant qualities of the stone is the diaphanitas.

What does that mean?

Participant: The stone is hard and transparent. Doesn't that stand for indestructible consciousness?

Professor Jung: As a matter of fact, it does have something to do with consciousness.

Could you give more details about it?

Participant: The transparent stone refers to the diamond. It is refined earth, the epitome of refined earth. The earth is dark, gloomy, nontransparent, and starts to become transparent in the stone. Although the stone is earth, hardest earth, it assumes the character of transparent water. We speak of a diamond "of the first water." Because

of its transparency, the philosopher's stone is also called vitrum aureum (the golden glass) or vitrum malleabile (the malleable glass). In The Book of Revelation it says that the streets of the new Jerusalem were like golden glass.

Professor Jung: So it is the same idea as in alchemy—that the earth had been transformed into a transparent, waterlike, yet hard and imperishable, incorruptible structure.

Therefore, the philosopher's stone is the expression of the highest perfection of the earthly body, and, therefore, you also find the idea that the lapis philosophorum is

man himself, that is, his corpus glorificatum, his body at the Resurrection.

This immortal body is the subtle body that had left the physical body and is beyond corruption.

The diamond, the hardest mineral, is synonymous with the lapis philosophorum.

This is ancient metaphysics, old speculation in symbolic form.

What does this mean psychologically?

It was mentioned that the diaphanitas and the stoniness, the inelasticity, could have to do with the nature of consciousness.

You can find this connection in the old texts of alchemy, the idea, that is, that the stone is the product of a mental operation, the equivalent, so to speak, of enlightenment.

Therefore the stone says in a Hermetic text: “I create the light, the light that is greater than all other lights in the world.”

So what is actually meant is a phenomenon of consciousness, a product of human effort, and at the same time a donum gratiae, a gift of God’s grace.

It is always stressed that it is impossible to do it on one’s own, it can only be given per gratiam dei, but man still has to make the effort to make this structure.

It originally was a head, that is, a consciousness that was in the head. It is symbolized as the head of Osiris that was washed ashore from the sea and venerated by the women of Byblos.

This severed head, the so-called round element, is the epitome of perfection.

A consciousness has crystallized that is imperturbable, a detached consciousness, characterized by wholeness (represented by roundness).

Participant: In the legend of Perseus, too, we find this idea, in the severed head of the Gorgon. Here, roundness is linked to the mortificatio of the mother.

Professor Jung: Yes, quite right. In the stars you find the constellation of Perseus with the Gorgon’s head above the sign of Taurus.

The great Gorgon’s head is the horrible face entwined by snakes; it is the face of the past in front of which we are petrified.

The fear it provokes can be traced back to the fear of the devouring mother, the horror of this; for this face can turn you into dead earth again.

This danger was averted by Perseus by cutting the Gorgon’s throat with a fiery sword,

a diamond sword.

This would mean that the danger is averted by the intervention of consciousness, of thinking; because it was an act of consciousness that detached him from that horror.

When the flood of blackness is later inundating him again, he can free himself from it, because he cut the head of the horrible mother.

You find a similar standpoint in the philosophy of the Upanishads; the knowledge about Atman liberates from the law of the earth.

So the head is that round thing, originally hidden in matter, that Zosimos called the

Omega element (W).

That’s why the ancient philosophers called themselves “children of the golden head.”

This was the opposite of the caput mortuum or caput corvi, which is the sediment that precipitates, or the opposite of nigredo.

This caput aureum, however, is the end product of the process.

It is also round, it is the wholeness, and it is a transparent stone.

Which consciousness is like this, inflexible, hard, detached, immortal, and can no longer be changed?

Participant: Individuated consciousness.

Professor Jung: Yes, we could say that if it is detached and no longer touched by the earth.

This is consciousness attained in Buddhistic yoga, it rests, completely detached, between heaven and earth.

In The Secret of the Golden Flower you find the idea of detached consciousness,

which is like the moon, eternally untouched, and which will no longer change.

We could compare this state with a firm conviction or, even better, with a final psychic state that can no longer be changed.

One simply has become like that.

This is the effect of the individuation process, and it occurs when the flow has reached the valley, when the potential has been spent.

Then a lake comes into being, which is still and mirrors only the sky.

Apart from that, it does nothing. And there are also fish in it.

The symbols of the present dream have nothing to do with all that.

What is interesting here is that the dreamer has an important competitor in his search for the stone, the lion.

We have to try to understand this lion psychologically.

Why does the lion also want to have the stone? What does that mean?

Participant: There is yet another possibility to get to the herb.

Professor Jung: This thought is absolutely correct, only you must not say “another possibility,” but name which possibility!

Participant: Because it would be much too easy if the stone fell into his lap just like that.

Professor Jung: Yes, of course.

If he succeeded in getting the stone just like that, he wouldn’t need the whole life, his instinctual life.

That’s why the lion appears. It is a transformation of what?

Participant: Of the snake.

Professor Jung: There is a description of this transformation of the snake into the lion. Do you know where?

Participant: In the scene of Mithras’s sacrifice of the bull.

Professor Jung: Yes, this scene is often depicted with a Kratér below, and above it a lion on one side, and a snake on the other.

This Kratér is contemporary with the famous Kratér of Zosimos.

There is an oft-quoted passage in Zosimos, a passage where he writes to his soror mystica.

What does he say there?

Participant: “Go down into the Kratér.”

Professor Jung: “Hurry down to the Shepherd of Men (Poemandres), dive into the vessel [Kratér], and hurry up again to your kind,” to your genus, to your lineage, to your relatives, that is, to what one actually is.

This whole idea of the Kratér refers to a doctrine of the so-called Poemandres, which obviously already existed and was current then.

This is the Hermetic doctrine found in the Corpus Hermeticum.

Unfortunately these things are virtually unknown; they should be known much better, because they are very beautiful.

In the fourth tract it says that the Demiurge created the humans as only half-conscious beings, and that he made a vessel (Kratér) to help them, filled it with Nous, that is, with spirit,

and sent it to earth.

Those humans who aspired to achieve broader consciousness—that is, salvation—could dive into this Kratér to regenerate themselves and become énnooi there, because they were in the state of anoia, of nonconsciousness.

The Kratér is the wonderful vesselthat later became, in poetic adaptation, the Grail cup.

In alchemy the vessel is also known as vas Hermetis.

It is said to be made of water: Vas Hermetis est aqua.

Now the lion is simply another form of the snake.

In the Mithras cult it fights with the snake over the vessel, that is to say that the vessel, at that stage, is not yet with man, but still in the unconscious.

It is filled with fire, and the two stages, the stage of the snake and that of the lion, are still at odds with each other.

What's the difference between them?

Participant: The lion is a warm-blooded animal.

Professor Jung: Exactly, that is the difference.

The lion is the snake, but on a much higher level.

It is the fight between cold and warm blood, but it still takes place below consciousness.

Participant: In the Aion leontocephalus, snake and lion are also depicted together.

Professor Jung: Yes, but there they form a unity.

Participant: It is the unity of the opposites.

Professor Jung: It is the statue of a human body with the hands resting on it. In the museum of Arles there is a wonderful Leontocephalus, also in the British Museum.

He is lion-headed; a snake entwines him completely and lays its head on his head.

Here lion and snake are identical.

So this is man in the state of his spinal cord: it is unconscious man, strangely enough in no visible connection with the Mithras sacrifice.

He assists, so to speak, in that act of salvation in which Mithras kills the bull.

The bull is Mithras himself; he is sacrificing himself.

It is a simple variant of the Christian idea, but Mithras is older. It is a pre-Christian idea.

At a Later Session [7 March 1939]

Professor Jung: Last time we talked about the symbolism of the lion.

I already told you that in medieval philosophy the lion very frequently appears as a transformation symbol, namely, in the alchemical process.

There it represents a stage of the transformation process, not quite the first, but rather a middle stage.

The first stages can vary, depending on the starting point of the operation, but then comes the stage in which the lion appears.

I will present a few examples in medieval philosophy to you, from which you can see what role the lion plays there.

Because it is a kind of transition point, it is, like any other part of the transformation, also called lapis.

The lapis is at the beginning, in the middle, and at the end.

At the beginning it is the prima materia, related to chaos, then it is the green lion, later it is the eagle, then the philosopher's gold.

All that is the stone [lapis].

One alchemical passage reads: "In this way the stone has been compared to the animals, because of the blood being their life substance, for the soul of each animal is in the blood."

The author goes on to say that the name lion was chosen because of the soul substance, and that dog or camel could have been chosen just as well, just as any other name of an animal, simply because it represents that living being which is drawn out of the first matter.

It does not become clear, however, why it should be precisely a lion.

The other animals to which he refers appear much less often, with the exception of the snake or the dragon.

That the lion is a dynamic phenomenon is evident from The Book of Ostanes.

It is an Arab text going back to an ancient Greek-Persian source.

An Aristotle is quoted in the book—a pseudo Aristotle, of course, as it was common to use the names of the old masters.

He tells the story of a man who wanted to put saddle and reins on a lion, but the lion did not obey, so he took a whip and humiliated the lion.

This worked, and he was able to ride it. This is an allegory for the transformation process.

It follows that this is the stage of unbridled instinct or untamed power, which is called lion in the alchemical process because of its inherent instinctual force.

It was hardly possible to translate this into the chemical terminology of alchemy.

These contents can barely be conceived chemically, unless we think of an acid that is keen on attacking a base, for instance, hydrochloric cid and marble and such, which, by the way, the alchemists actually did.

Hydrochloric acid corrodes lime.

We also say that the lime has been “bitten into,” as if the lion had attacked it with its teeth.

The acidity of the acid is often stressed by the alchemists; that’s also why they talk about the “most acidic vinegar.”

This would correspond to the lion: a devouring, penetrating affinity that takes possession of the object.

Another ancient author is Senior Filius Hamuelis who, however, cannot be traced back to antiquity.

The original language he wrote in was probably Arabic or maybe Hebrew, but his work is extant only in a Latin translation from the early Middle Ages, around the eleventh to twelfth century.

In this source there is a passage where the stone speaks: “It is through me that the secret of secrets is generated.

When I recover from long illness I have the life of the roaring lion.”

So this expresses the fact that after a longer process, in which the prima materia suffers, the lion—that is, a wild desire—is the result. Psychologically this would mean: there is a state of suffering, and out of this suffering comes roaring passion.

This is a formula that can be corroborated by the alchemical texts.

Another alchemist also says that the philosopher’s work begins with melancholia and ends in pleasure and joy.

This initial state—the nigredo and the tenebrositas are also called melancholia—is a state of depression, which then emerges as desire.

This is the libido, which had sunk into the unconscious during the state of depression, so that apparently there is gloomy apathy.

If this state is dissolved, the libido comes to the surface in the form of desire—which, of course, is not yet a healed state, but an animal one, a state of the raw material.

This same author, Michael Maier, conceives the earth of chaos or paradise as the initial state, as a substance that still contains the divine seed, and where all creatures come from.

He writes: “Others have called this earth the green lion, strong and valiant in war, or the dragon that devours its own tail.”

We see that the lion is a synonym of the dragon devouring itself; obviously it represents a similar state.

Now, the dragon devouring itself is a form of libido, which runs in a circle within itself and bites into itself.

The dragon forms a circle with itself, bites into nothing but itself, and even fertilizes itself in doing so.

Experience shows that the libido, when it comes out of the state of depression, bites into whatever is there at the moment.

What then occurs is called transference.

The libido does not necessarily bite into itself; that is why one alchemist says that the lion or the dragon had to be kept in a sealed vessel, otherwise the locked-up content, and thus the whole [alchemical] opus, would blow up.

The lion has to devour itself. It is stewed in its own juice, for the greatest desire, the greatest passion, does not seek the other, but itself.

This is the final goal, as the ancients understood very clearly.

And so this same author states, “The green lion is the medium to unify the tinctures

between the sun and the moon.”

Tincture is simply an essence, an extract of the sun and the moon; this is the classical description of the male and female.

The idea is that the lion actually unites the essences of the male and the female, which are the primordial opposites.

The essence is not the male or female in corpore—that is, in its actual form—but it is a fine subtle body, an extract, that is, of the male and of the female. It is not the man and the woman that are unified, but the male and the female, in a subtle, psychical form.

This is the way in which the ancients did psychology. They expressed themselves substantially.

Instead of speaking of a psyche, they talked about the humidum radicale, something humid and rooted.

When we use the term psyche we think we have said something with that, but

actually we don't express more with it than the ancients—something cool and humid, a humid breath.

In this breath it is possible to keep the male and the female together.

In other words, consciousness and the unconscious have to be kept together in the hermetic vessel so that both will merge into each other.

This is the goal of the process: both should function together, instead of one functioning alone, while the other is not seen or is suppressed, for example, when the head is cut off so that it floats in the air on its own, and we can no longer make use of the body at all.

That's how today's eccentric psychology is; people believe anything could be done with the head.

This unification of the male and the female happens, as we have seen, in the lion.

The wild desire, the greatest passion, expresses the wholeness of the human being (expressed in the symbol of the ouroboros).

Although the lion is a roaring monster, a voracious wild animal, it loves the light, the sun.

Another ancient author, a Jesuit of the sixteenth century, talks about the lion as a friend of the light, which is also how it is described in alchemy.

In astrology, too, we find this connection between lion and light or the sun.

The zodiacal sign of Leo is the domicilium solis, the house of the sun, for Leo is the transition point of the sun between July 21 and August 21, and this is when the heat of the sun is greatest.

In this sense the lion takes on a sunlike meaning.

In the alchemical process the lion is also called aes hermetis, for example, in the Consilium coniugii.

It is said to be nothing else but the sol inferior, that is to say a light, a day star, which

is, so to speak, beneath our feet; an enlightenment coming not from heaven, but out of the earth.

Thus the lion is that enigmatic earth containing the seed of light.

In psychological terms this would say: this devouring desire contains light in itself.

It is not completely dark, but light can evolve from it, that is to say, enlightenment, expansion, intensification of consciousness.

Self-knowledge, for instance, can evolve when the lion devours itself.

If the desire is kept within the vessel, if it is not diverted outside onto some object, but kept within the person, a light will arise.

A depression can change only if we are able to endure and accept it.

We can change nothing if we haven't accepted it. If we resist, it will only get worse.

In accepting the depression, we are no longer able to hold the whole world responsible for it, and then it can change.

But then heat, wild desire, evolves from it.

If melancholy is reversed, it will become wild concupiscentia [concupiscence].

That's why melancholics are such terrible egotists.

The source of warmth and light is said to go bad from meat, which itself is said to be of a lunar quality.

And then it is added that the meat will go bad and be eclipsed.

So the sun suffers an eclipse, caused by its meat.

Now we can understand that old phrase of the alchemists that the philosopher's gold is made ex sole et umbra eius.

It is explained that the shadow is nothing else but the moon.

The moon, however, represents the female; the female in the male, that is, the admixture of the unconscious to consciousness, is the reason why the sun is darkened.

The text says, therefore, that consciousness would go bad and be burnt together with the perishable body.

This is the end of the lion, when it devours itself.

It is transformed by it, and the transformation is caused by the so-called warming, or breeding warmth, as the alchemists call it.

It further says in this source: “This is the reason why our ore, the enigmatic substance, is called lion, because—just like the roaring lion wakes the dead children by breathing life into them—the dead body of the ore is resurrected.”

This passage is somewhat cryptic.

In this connection we have to know that there is an ancient legend according to which the lion gives birth only to dead children, which it then brings to life by roaring at them.

This idea of the lion with its four children, whom it had brought to life by roaring, is a portrayal of transformation, of the resurrection of the dead.

This means: In the original matter, the prima materia, the dark chaotic substance, there

lie sleeping seeds of life, which are brought to life by intense desire, that is, by the lion’s roar.

Another alchemist, Dorneus, says in his speculative Philosophia that the lion is power; and in the Congeries: “You should look for your lion in the east, and for the eagle in the meridian.”

The eagle symbolizes the stage that comes after the lion.

The lion turns into a bird, into something winged, into something psychical and spiritual.

The lion is, so to speak, the beginning of positive life, and the eagle is the meridian, where it reaches the highest heights.

In light of all this, we are no longer surprised to hear that the church fathers also mentioned the lion, albeit in a quite opposed manner.

Gregory the Great calls Christ catulus leonis, the lion kitten.

St. Augustine speaks of agnus et leo, of the lamb and the lion.

These, of course, are opposites—the lion mauls the lamb.

What is meant is that Christ carries both opposites within himself.

As lion, as animal of the light, he is the rex gloriae, the glorious king, and as lamb he is the victim.

This same Augustine, however, uses the lion also as a simile for the devil: “In his impetuousness he is a lion, and a dragon in his insiduousness.”

Here we find again the double aspect, namely, the purely beastly aspect of wild desire, and simultaneously the love of light hidden in it.

This is the lion in alchemy. From this lion the dreamer shies away.

You can temporarily repress your passion, but it will rise again.

The same thing happens with the lion; it reappears. In utter despair, the dreamer cries for his mother.

The mother comes and saves him with the aid of a bicycle.

This is a very modern, strange ending. What is your opinion? What does the mother mean in this case?

Participant: The escape to the mother is a regression. The dreamer wants to revert to the mother, wants to be a child. He wants to revert to the time when there was no sexuality yet.

Professor Jung: The mother saves him with the aid of a bicycle.

Now, I beg your pardon! Why, of all things, with a bicycle?

Participant: It is a mechanization of movement, as opposed to walking on foot, which one does all by oneself.

Professor Jung: Yes, the bicycle is indeed a mechanization; it is a factory-made object. You can get bicycles by the dozens. What does that mean?

Participant: It indicates something very collective, because all the others do likewise.

Professor Jung: That is to say, in an economical and efficient way.

Naturally, one advances much faster with a bicycle than by walking on foot.

One follows a formula that is universally present and available everywhere.

One is the nice boy, the dear mother’s darling; just the way one does it.

One becomes like the others. One forgoes becoming what one is oneself.

This is the bicycle!

1. **Two Dreams of a Girl of Geese and of a Locomotive Presented by Hans Baumann**

Text: 1. Seven white geese go along the street; all beings that they pass drop

dead to the earth on the spot.

1. A locomotive comes down the street. It kills, not by running people down, but merely by going past them.

Professor Jung: Mr. Baumann has assembled the archetypal material with great care, and has made very important contributions to the interpretation of the number seven.

The number seven has indeed that temporal character, as also already implied in the dream by the sheer movement of the geese.

Picture a march of geese; this is rhythm.

We find the motif of movement also in the parallel dream of the moving locomotive.

Usually there are a couple of carriages behind the locomotive. It is a train.

We also say that the geese form a line.

Anything passing with a certain rhythm is a train, something going by.

This is even suggested by the street; the street on which the people walk is an extension, in a way also a going by.

The basic idea is obviously this going by. It is the nature of time to go by.

It is said to go by quickly.

There is an inscription on an old wooden bridge in the hilly region of [the Swiss Canton] St. Gallen: “Everything is transition,” with its double meaning: transition over the river and transition of time.

There is a nice Arab story of a bey in Tunis. One day a question crossed his mind.

He sent for the vizier and asked him for the word that changed pleasure to pain, and pain to pleasure.

If he did not find out the word within three days, his head would be laid before his feet.

The vizier consulted the Koran, he visited the doctors and the sages, and none of them knew the answer.

Finally, he was told that if there were anybody at all to know it, this would the

marabou on the border of the desert. This was far away.

He had the fastest camels saddled, and sent his servant to the marabou, with the instruction to obtain the word.

The marabou said: “Alright,” took a ring off his finger, and told the messenger: “Bring this to the vizier!”

The vizier in turn brought the ring to the bey, and there was written on it: “Everything passes.” Time itself is passing, life as movement is passing.

Participant: Why are there precisely seven geese? Couldn’t the number twelve also express time?

Professor Jung: That it is seven is related to the fact that the ancient time is a moon time, not a sun time.

In the lunar year the months have twenty-eight days.

The number seven goes back to the seven lunar days.

The number twelve is a solar term for time, which we encounter only in later, more developed cultures, while lunar time is natural time.

The moon is the natural clock; you can deduce the lunar time from the fullness of the moon.

Thus you will often find lunar calculations in primitive cultures, and not solar ones.

The core of the dream is actually a vision. It is as if the child’s eyes had been opened.

She was shown that picture: “Everything passes.”

Everything is transition, here the geese passing by.

This is nature, these are animals, the animal life. It passes by.

The locomotive is cultural life, spiritual life, man’s invention. It also passes by.

And everything passes, and the people drop dead.

They wither away like grass as time passes. They all drop dead.

This dream has no lysis, because it is a dream vision, not an acted dream.

Why should the child have this vision? What is the one and crucial reason?

Here you have to take into account what I told you about the psyche in early infancy.

Where does infantile consciousness come from?

Participant: From the collective unconscious.

Participant: From the golden age.

Professor Jung: From a time when there was no time, from the aljira.

Consciousness, time consciousness, grows out of the aljira.

The child doesn't know time yet; neither do the primitives.

And so you find that wonderful, extremely impressive phenomenon among the primitives that a child is nothing but a child, an adult nothing but an adult, and an old man nothing but an old man, and he has been it forever.

He has the absolute style. Look at an old man in Arabia: he has got the absolute style of an old man, who has always been an old man, has been it for millennia, because he has never completely left timelessness.

Only the cultured man has a pocket watch.

He has the notion of time, he has become all time.

This is what the child has to learn: that everything passes.

I would gather from the lapidary character of the vision that the child is healthy.

This lapidary vision contains a colossal synthesis.

In a few words a profound truth is expressed, which scares and confronts the child, and which it cannot grasp for a long time.

Therefore she has to dream this truth repeatedly.

It simply says: "You are coming from timelessness.

Here, however, in this world, there is time." Unfortunately, we are living in time.

We are no longer in the aljira, where there was no time yet.

I would say: this is a naive child, who does not come from a cultivated family, but is a bit primitive.

Naively she faces the phenomenon of the world, and possesses no real basis, so she tends to fall back into that primitive timelessness, into that dream of life, in which life is not a somnium breve, but a somnium longe.

The life of the primitives is actually eternal.

They all behave as if they could waste thousands of years.

There they sit, years go by, and seemingly nothing happens.

Just try to live for a day as if you could waste thousands of years! You feel like a king.

There is no hurry, no inferiority feelings. You simply are.

For this is the highest art: to live as if we were eternal, without hurry, without nervousness: “What’s the time? Is it too late? Or too early?”

All this is unknown to the primitive, accounting for the natural beauty of primitive life.

The primitives do not know time.

Then the white man comes, and all hell breaks loose; then time is there.

Of course they also know that they get older, that there is death, but it is all a bit shadowy.

He who dies, dies with the right gesture.

I remember the following episode: two Europeans sought shelter in a Negro hut.

They entered, and there sat an old man, he sat there and looked odd.

All the Negroes left, and one of them said: “He is dying.”

The old man had sat down alone to die, as if he had been told: “Now it’s time to die.”

This is style, this is poise. However, they do it unconsciously.

We have to fight for heroism, to acquire that style to know that now it is time to

die, and to die in the right way, the way it simply has to be done.

And thus the primitive can live and die, for he has no time. Carl Jung, Children’s Dreams Seminar, Page 104-236

1. https://smile.amazon.com/Childrens-Dreams-1936-1940-Philemon-Foundation/dp/0691133239/ref=sr_1_1?crid=2ANMRUQ6DREHL&dchild=1&keywords=jung+children%27s+dreams&q

Emma Jung: The guilt of knowledge is only one-sided. Its necessary counter-part is sexuality. (2021-10-25 03:41)

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[1]Black Books

Sunday. The previous evening, Emma Jung presented "On guilt" to the Association for Analytical Psychology.

She commented on guilt in Christianity, noting,

"The guilt of knowledge is only one-sided.

Its necessary counterpart is sexuality.

Both powers lead man beyond himself into the fruitful error of knowledge and action.

From there conditions arise which load up new obligations- and from which we shy away- which we perceive as guilt. Intellectuality and sensuality are the two daimons, which lead man beyond himself, but also into a wider life" (MAP, pp. 130 - 31) . The Black Books, Vol. VI, Page 247, fn 230

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=ATEQDFFJ8R20&dchild=1&keywords=jung+black+books&qid=1609073016&sprefix=ju

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Every psychic process has a value quality attached to it, namely its feeling-tone. **(2021-10-25 04:15)**

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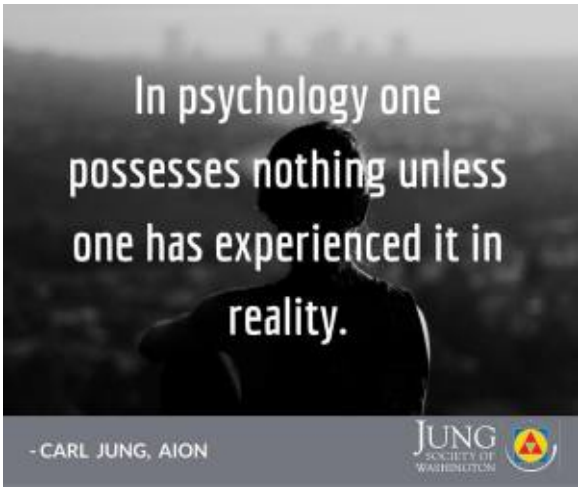

[1]Aion

It would seem that one can pursue any science with the intellect alone except psychology, whose subject—the psyche—has more than the two aspects mediated by sense-perception and thinking.

The function of value—feeling—is an integral part of our conscious orientation and ought not to be missing in a psychological judgment of any scope, otherwise the model we are trying to build of the real process will be incomplete.

Every psychic process has a value quality attached to it, namely its feeling-tone.

This indicates the degree to which the subject is affected by the process or how much it means to him (in so far as the process reaches consciousness at all).

It is through the "affect" that the subject becomes involved and so comes to feel the whole weight of reality.

The difference amounts roughly to that between a severe illness which one reads about in a textbook and the real illness which one has.

In psychology one possesses nothing unless one has experienced it in reality.

Hence a purely intellectual insight is not enough, because one knows only the words and not the substance of the thing from inside. Carl Jung, CW 9ii, Para 61

1. https://smile.amazon.com/Aion-Researches-Phenomenology-Collected-Works/dp/069101826X/ref=sr_1_1?crid=3N9JV3MBTNLWH&dchild=1&keywords=jung+aion&qid=1608988588&sp

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Philemon: What, you stand and wonder? Get to work. Reveal what is hidden.
(2021-10-26 05:49)

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[1]Black Books

Carl Jung: My soul, what is it with the fire above me? What do you have to communicate to me, as you announced to me in a dream? Give me light!

Soul.: Should it come from fire? Yes, the fire is above- from the north- from the cold. That, what comes- blue black clouds- red fire glow-everything escalates-what is separated will be hidden-what is general will be revealed the books are to be read.

I. Which books? I recall- in the dream there was talk of secret script. What is it? What about the fire?

S. The book from the fire-it comes- it hangs over you-under the stars, down from under

from the stars- nearby- why do you stick with the intellect listen] above. I will give you words: blue and green- blue clouds green waters and fire above. How difficult it is to break it away. Help me, pray-

!. I prayed for you to the inner God, to the shining one, so that he can carry forth a torch. Do you see, do you have light?

S. I see: the castle has three towers- three golden towers full of the glow of morning- the gates are red-white columns- men go and in out-in the middle tower, in the high white hall, the lover, the holy one sits in contemplation. Fire streams from him, the castle rests on the fire clouds in blue skies

Philemon: What, you stand and wonder? Get to work. Reveal what is hidden.

S. I can't-what power holds me back? Is it the earth, or is it you, man? let me go, or else I will curse you.

I. May you have freedom. Follow your needs. No one should suffer coercion. But tell me, what can you make out?

S. I make out the law of the 3 gates: power, splendor, and glory. Splendor is the highest, radiant fire. Do you want to go through this gate?

I. I don't want to, I want what must be. I'm deaf and blind.

S. Good. That protects you from the fire. Must I pass through splendor?

I. If it's your way, yes.

S. So listen-a golden serpent is the way, a shimmering serpent bridge over a black grave-a dark gate behind splendor-a red light in the darkness of the background-that is evil. I make it out. You did well in not taking this way. Should I take it? So may the eye of evil take me-to a red cave-serpents of blood on the walls-a white gate- a long passage upward in wide halls, countless gates- up onto the roof on narrow steps-above is a worldwide prospect-I blossom like a fire on a mountain top-I glow through eternities-can you still see me- a distant light-itself a star lost in infinities-but, behold a thread-many threads spun from star to star-on a dizzying bridge infinitely long-it is reached, the first star-also a world.

I. What do you do in these infinities?

S. I search for the source of fire. The wise one had it from above, from the stars. Therefore I went to the stars. They are full of fire.

I. Yet how did the fire reach earth?

S. It glided up and down. How? It was taken from the stars. Who took it? Whose hand drew it up and down, the astral fire? Was it you? Yes, truly, it was you- I didn't know you, you yourself are the wise one. Why did I search behind and above you? Why did I go into the eye of evil? Why to the stars? You drew the fire close. You drew it into yourself and it blossomed from you and filled the air above you, far and wide. I must come to you-I want to stay near

you. Why did evil draw me away?

I. You didn’t believe in me, therefore you went astray. Why did you go astray? Because I believed more in you than in myself. Therefore the radiant one rose in my self. The source of the eternal fire is with me. Come to me and live in me and love the fire and the eternal splendor. My self has the highest wisdom, the hottest fire. My self lives in the gate of splendor. My self draws the fire of the star to it. The Black Books, Vol. VI, Page 284-286

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=9A2TTVISDXJV&dchild=1&keywords=carl+jung+black+books&qid=1609325443&spref

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"Gnostic" in The Black Books and The Red Book (2021-10-26 06:57)

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[1]the Black Books

[2]The Red Book

The date of this dream is not clear.

The figure of Philemon first appears in the Black Books on January 27, 1914, but without kingfisher wings.

To Jung, Philemon represented superior insight, and was like a guru to him.

He would converse with him in the garden.

He recalled that Philemon evolved out of the figure of Elijah, who had previously appeared in his fantasies: Philemon was a pagan and brought with him an Egypto-Hellenic atmosphere with a Gnostic coloration . . .

It was he who taught me psychic objectivity, the reality of the psyche.

Through the conversations with Philemon, the distinction was clarified between myself and the object of my thought .

Psychologically, Philemon represented superior insight. The Red Book, Introduction, Page 201

In his 1959 BBC TV interview, John Freeman asked Jung, "Do you now believe in God?" Jung replied: "Now? [Pause.] Difficult to answer. I know. I don't need to believe. I know." William McGuire and R.F.C. Hull, eds., C. G. Jung Speaking: Interviews and Encounters (p. 428).

Philemon's statement here seems to be the background for this much cited and debated statement.

This emphasis on direct experience also accords with classical Gnosticism. The Red Book, Page 348, Footnote 9

The dead had appeared in a fantasy on January 17, 1914, and had said that they were about to go to Jerusalem to pray at the holiest graves.

Their trip had evidently not been successful.

The Septem Sermones ad Mortuos is a culmination of the fantasies of this period.

It is a psychological cosmology cast in the form of a gnostic creation myth.

In Jung's fantasies, a new God had been born in his soul, the God who is the son of the frogs, Abraxas.

Jung understood this symbolically He saw this figure as representing the uniting of the Christian God with Satan, and hence as depicting a transformation of the Western God-image.

Not until 1952 in Answer to Job did Jung elaborate on this theme in public.

Jung had studied the literature on Gnosticism in the course of his preparatory reading for Transformations and Symbols of the Libido.

In January and October 1915, while on military service, he studied the works of the Gnostics.

After writing the Septem Sermones in the Black Books, Jung recopied it in a calligraphic

script into a separate book, slightly rearranging the sequence.

He added the following inscription under the title: "The seven instructions of the dead. Written by Basilides in Alexandria, the city where the East touches the West."

He then had this privately printed, adding to the inscription: "Translated from the Greek original into German."

This legend indicates the stylistic effects on Jung of late-nineteenth-century classical

scholarship.

He recalled that he wrote it on the occasion of the founding of the Psychological Club, and regarded it as a gift to Edith Rockefeller McCormick for founding the Club.

He gave copies to friends and confidants.

Presenting a copy to Alphonse Maeder, he wrote:

I could not presume to put my name to it, but chose instead the name of one of those great minds of the early Christian era which Christianity obliterated.

It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope and comfort for me in my bad hours. The Red Book, Introduction, Page 205-206

Sr Jung's calligraphic and printed versions of the Sermones bear the subheading: "The seven instructions of the dead. Written by Basilides in Alexandria, where the East

touches the West.

Translated from the original Greek text into the German language." Basil ides was a Christian philosopher in Alexandria in the first part of the second century.

Little is known about his life, and only fragments of his teachings have survived (and none in his own hand) , which present a cosmogonic myth.

For the extant fragments and commentary, see Bentley Layton ed., The Gnostic Scriptures (New York: Doubleday, 1987, pp. 417- 44).

According to Charles King, Basilides was by birth an Egyptian.

Before his conversion to Christianity, he "followed the doctrines of Oriental Gnosis, and endeavored ... to combine the tenets of the Christian religion with the Gnostic philosophy.

For this purpose he chose expressions of his own invention, and ingenious symbols" (The Gnostics and their Remains [Bell and Daldy, 1864] , pp. 33-34).

According to Layton, the classical Gnostic myth has the following structure: "Act I.

The expansion of a solitary first principle (god) into a full nonphysical (spiritual) universe. Act II.

Creation of the material universe, including stars, planets, earth, and hell. Act III. Creation of Adam, Eve, and their children. Act IV Subsequent history of the human race" (The Gnostic Scriptures, p. 13).

Thus in its broadest outlines, Jung's Sermones is presented in the form analogous to a Gnostic myth. Jung discusses Basilides in Aion (1951).

He credits the Gnostics for having found suitable symbolic expressions of the self, and notes that Basilides and Valentinus

"allowed themselves to be influenced in a large measure by natural inner experience. They therefore provide, like the alchemists, a veritable mine of information concerning all those symbols arising out of the repercussions of the Christian message.

At the same time, their ideas compensate the asymmetry of God postulated by the doctrine of the privatio boni, exactly like those well-known modern tendencies of the unconscious to produce symbols of totality for bridging the gap between consciousness and the unconscious" (CW 9, 2, §428).

In 1915, he wrote a letter to a friend from his student days, Rudolf Lichtenhan, who had written a book, Die Ojfenbarung im Gnosticismus (1901).

From Lichtenhan reply dated November II, it appears that Jung had asked for information concerning the conception of different human characters in Gnosticism, and their possible correlation with William James's distinction between tough- and tender-minded characters (JA).

In Memories, Jung said: "Between 1918 and 1926 I had seriously studied the Gnostics, for they too had been confronted with the primal world of the unconscious.

They had dealt with its contents and images, which were obviously contaminated with the world of drives" (p. 226).

Jung was already reading Gnostic literature in the course of the preparatory reading for Transformations and Symbols of the Libido.

There has been an extensive body of commentaries concerning the Septem Sermones, which provides some valuable discussion.

However, these should be treated cautiously, as they considered the Sermones without the benefit of Uber Novus and the Black Books, and, not least, Philemon's commentaries, which together provide critical contextual clarification.

Scholars have discussed Jung's relation to Gnosticism and the historical Basilides, other possible sources and parallels for Sermones, and the relation of the Sermones to Jung's later works.

See especially Christine Maillard, Les Septem Sermones aux Morts de Carl Gustav Jung (Nancy: Presses Universitaires de Nancy, 1993).

See also Alfred Ribi, Die Suche nach den eigenen Wurzeln: Die Bedeutung von Gnosis, Hermetik und Alchemiefur C. G. Jung und Marie Louise von Franz und deren Einjfuss auf das moderne Verstiindnis dieser Disziplin (Bern: Peter Lang, 1991); Robert Segal, The Gnostic Jung (Princeton: Princeton University Press, 1992); Gilles Quispel, "C. G. Jung und die Gnosis," Eranos-Jahrbuch 37 (1968, reprinted in Segal); E. M. Brenner, "Gnosticism and Psychology: Jung's Septem Sermones ad Mortuos," Journal of Analytical Psychology 35 (1990); Judith Hub back, "VII Sermones ad mortuos," Journal of Analytical psychology II (1966); James Heisig, "The

VII Sermones: Play and Theory," Spring (1972); James Olney, The Rhizome and the Flower: The Perennial Philosophy, Yeats and Jung (Berkeley: University of California Press, 1980) , and Stephen Hoeller, The Gnostic Jung and the Seven Sermons to the Dead (Wheaton, IL est, 1982). The Red Book, Page 346

The Pleroma, or fullness, is a term from Gnosticism. It played a central role in the Valentinian system.

Hans Jonas states that "Pleroma is the standard term for the fully explicated manifold of divine characteristics, whose standard number is thirty, forming a hierarchy and together constituting the divine realm"

(The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity [London: Routledge, 1992], p. 180).

In 1929, Jung said: "The Gnostics ... expressed it as Pleroma, a state of fullness where the pairs of opposites, yea and nay, day and night, are together, then when they 'become,' it is either day or night. In the state of 'promise' before they become, they are nonexistent, there is neither white nor black, good nor bad" (Dream Analysis: Notes of the Seminar Given in 1928- 1930, ed. William McGuire [Bollingen Series, Princeton: Princeton University Press, 1984], p. 131).

In his later writings, Jung used the term to designate a state of pre-existence and potentiality, identifying it with the Tibetan Bardo: "He must ... accustom himself to the idea that 'time' is a relative concept and needs to be compensated by the concept of a 'simultaneous' Bardo- or pleromatic existence of all historical processes. What exists in the Pleroma as an eternal 'process' appears in time as aperiodic sequence, that is to say, it is repeated many times in an irregular pattern" (Answer to job, 1952, CW II, §629; see also §§620, 624,675, 686,727, 733, 748).

The distinction that Jung draws between the Pleroma and the creation has some points of contact with Meister Eckhart's differentiation between the Godhead and God.

Jung commented on this in Psychological Types (1921, CW 6, §429f).

The relation of Jung's Pleroma to Eckhart is discussed by Maillard, op cit., pp. n8-20.

In 1955/ 56, Jung equated the Pleroma with the alchemist Gerhardus Dom's notion of the 'unus mundus' (one world) (Mysterium Coniunctionis, CW 14, §660).

Jung adopted this expression to designate the transcendental postulate of the unity underlying the multiplicity of the empirical world (Ibid., §759£). The Red Book, Page 347, Footnote 82

In 1932, Jung commented on Abraxas: "the Gnostic symbol Abraxas, a made-up name meaning three hundred and sixty-five ... the Gnostics used it as the name of their supreme deity. He was a time god. The philosophy of Bergson, la duree creatrice, is an expression of the same idea."

Jung described him in a way that echoes his description here: "just as this archetypal world of the collective unconscious is exceedingly paradoxical, always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure.

It is a monster because it is the life of vegetation in the course of one year, the spring

and the autumn, the summer and the winter, the yea and nay of nature.

So Abraxas is really identical with the Demiurgos, the world creator.

And as such he is surely identical with the Purusha, or with Shiva" (November r6, Visions Seminar, vol. 2, pp. 806-7) .

Jung added that ”Abraxas is usually represented with the head of a fowl, the body of a man, and the tail of a serpent, but there is also the lion-headed symbol with a dragon’s body, the head crowned with the twelve rays, alluding to the number of months" (June 7, 1933, Visions Seminar, vol. 2, p. 1041- 42).

According to St. Irenaeus, Basilides held that "the ruler of them is named Abrasax, and that is why this (ruler) has the number 365 within it" (Layton, ed., The Gnostic Scriptures, p. 425).

Abraxas featured in Albrecht Dieterich’s work, Abraxas. Stud/en zur Religionsgeschichte des spdtern Altertums. Jw1g studied this work closely early in 1913, and his copy is annotated.

Jung also had a copy of Charles King’s The Gnostics and their Remains (London: Bell

and Daldy, 1864) , and there are marginal annotations next to the passage discussing the etymology of Abraxas on p. 37

94 Helios is the Greek Sun God. Jung discussed solar mythologies in Transformations and Symbols of the Libido (1912, CW B, §177f) The Red Book, Page 349, Footnote 93

Simon Magus (first century) was a magician.

In the Acts of the Apostles (8:9- 24), after becoming a Christian, he wished to purchase the power of transmitting the Holy Spirit from Peter and Paul (Jung saw this account as a caricature).

Further accounts of him are found in the apocryphal acts of Peter, and in writings of the

Church fathers.

He has been seen as one of the founders of Gnosticism, and in the second century a Simonian sect arose. He is said to have always traveled with a woman, whom he found in a

brothel in Tyre, who was the reincarnation of Helen of Troy Jung cited this as an example of the anima figure ("Soul and earth," 1927, CW 10, §75).

On Simon Magus, see Gilles Quispel, Gnosis als Weltreligion (Zurich: Origo Verlag, 1951), pp. 51-70, and G.R.S. Mead, Simon Magus: An Essay on the Founder of Simonianism Based on the Ancient Sources with a Reevaluation of His Philosophy and Teachings (London: The Theosophical Publishing House, 1892). The Red Book, Page 359, Footnote 154.

In Memories, Jung commented: "In such dream wandering one frequently encounters an old man who is accompanied by a young girl, and examples of such couples are to be found in many mythic tales.

Thus, according to Gnostic tradition, Simon Magus went about with a young girl whom he had picked up in a brothel.

Her name was Helen, and she was regarded as the reincarnation of the Trojan Helen. Klingsor and Kundry, Lao-tzu and the dancing girl, likewise belong in this category" (p. 206). The Red Book, Page 359, Footnote 155

The dead had appeared in a fantasy on January 17, 1914, and had said that

they were about to go to Jerusalem to pray at the holiest sepulchre.

Their trip had evidently not been successful.

They returned and posed metaphysical questions.

Jung’s response was to address the questions of the dead and instruct them, through elaborating to them the cosmogony that his soul had described to him.

This took place between December 30, 1916, and January 8, 1917, The Septem Sermones ad Mortuos (Seven Sermons to the Dead) can be regarded as a culmination of the fantasies of this period.

It is a psychological cosmogony cast in the form of a Gnostic creation myth.

In Jung’s fantasies, a new God had been born in his soul, the God who is the son of the frogs, Abraxas.

Jung understood this symbolically.

He saw this figure as representing the uniting of the Christian God With Satan, and hence as depicting a transformation of the Western God-image.

It was in 1952, in Answer to Job, that Jung elaborated on this theme. The Black Books, Page 49-50.

He had studied the literature on Gnosticism in the course of his preparatory

reading for Transformations and Symbols of the Libido.

In early 1913, he read Dieterich’s Abraxas, still from the perspective of his libido theory.

In January and October 1915, while doing military service, he studied the works of the Gnostics intensively.

He was struck by the closeness of these texts and his own Liber Novus, and also with what he saw as the similarity between the modern epoch and the time of early Christianity.

After writing the Septem Sermones in the Black Books, Jung recopied it in a calligraphic script into a separate book, slightly rearranging the sequence.

He added the following inscription under the title: "The seven instructions of the dead. Written by Basilides in Alexandria, the city where the East touches the West."

He then had this privately printed, adding to the inscription: "Translated from the Greek original into German." The Black Books, Page 50

There are indications that Jung discussed the material from his self-experimentation with colleagues.

In March 1918 he wrote to Lang, who had sent him some of his own fantasies: as you have observed correctly yourself, it is very important to experience the contents of the unconscious before forming any opinions about it.

I very much agree with you that we have to grapple with the knowledge content of Gnosticism and Neo-Platonism.

These are the systems that contain the materials which are destined to become the foundation of a theory of the unconscious.

I’ve been working on this myself for quite some time, and also have had ample opportunity to compare my experiences at least partially with those of other people.

That’s why I was very pleased to hear pretty much the same opinions from you.

I am glad that all on your own you have discovered this area of work waiting to be tackled.

Up to now, I lacked any co-workers, and I am happy that you want to join forces with me.

I consider it very important that you extricate your own material in an unbiased way from the unconscious, as carefully as possible.

My own material is very voluminous, very complicated, and in part I’ve worked it through up to almost complete, very vivid clarifications.

But what’s completely missing, is modern material to compare it with.

Zarathustra has been formed too consciously.

Meyrink retouches the material in an aesthetic way; furthermore, I feel he is lacking in religious sincerity. The Black Books, Page 67

In his view, alchemists had been engaged in something akin to what he called the process of active imagination.

Furthermore, alchemical symbols depicted the process of individuation.

At a historical level, the work had further significance, as the symbolic material was precisely what was excluded by ecclesiastical Christianity and thus had the function of a compensatory undercurrent.

For example, Jung's vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy.

He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked."

The Gnostic material he had studied had been too remote from the present, and he believed that alchemy formed the historical bridge between Gnosticism and the psychology of the unconscious.

If his thesis was correct, he would be able to demonstrate that the results of his undertaking were not limited to himself, close associates, and patients but had wider historical and cultural significance.

Had he simply published his patients' material, their cases could easily have been dismissed as the product of autosuggestion or suggestion, rather than constituting firm empirical evidence.

His philological deciphering of alchemy took place in a series of eight notebooks and an index volume.

He wrote out extensive excerpts from alchemical texts and underlined key phrases, which he then recorded in the index volume.

Call slips in these volumes indicated that he initially conducted extensive research in the Basel University library back in the winter of 1935.

His work in the Black Books and the calligraphic volume of Liber Novus now ceded place to his work in his alchemy notebooks. The Black Books, Page 108-109

1. In the 1925 seminar, Jung interpreted this episode as follows: "the fight of the two snakes: the white snake means movement into the day, the black into the kingdom of darkness, with moral aspects too.

There was a real conflict in me, a resistance to going down.

My stronger tendency was to go up.

Because I had been so impressed the day before with the cruelty of the place I had seen, I really had a tendency to find a way to the conscious by going up, as I did on the mountain . . .. Elijah said that it was just the same below or above. Compare Dante's Inferno.

The Gnostics express this same idea in the symbol of the reversed cones.

Thus the mountain and the crater are similar.

There was nothing of conscious structure in these fantasies, they were just events that happened.

So I assume that Dante got his ideas from the same archetypes" (Introduction to Jungian Psychology, pp. 104- 5).

McGuire suggests that Jung is referring to Dante's conception "of the conical form of the cavity of Hell, with its circles, mirroring in reverse the form of Heaven, with its spheres" (ibid.) .

In Aion, Jung also noted that serpents were a typical pair of opposites, and that the conflict between serpents was a motif found in medieval alchemy (cw 9, pt. 2. § 181). The Black Books, Page 191-192, Footnote 225

1. During this period, Jung was engaged with the study of Gnostic texts, in which he found historical parallels to his own experiences. See Alfred Ribi, The Search. For Roots: C.G. Jung and the Tradition of Gnosis, trans. Don Reveau, foreword by Lance S. Owens (Los Angeles and Salt Lake City: Gnosis Archive Books, 2013) . The Black Books, Page 10, Footnote 40

1. See introduction, p. 35. On July 9, Conrad Schneiter gave a presentation before the Association for Analytical Psychology on "Homosexuality in Schreber," evidently reinterpreting the Memoirs of Daniel Paul Schreber, which Freud had analyzed .

In the discussion, Jung noted: "For the Gnostics the diabolos causes the descent from the unity and the entering into the multiplicity (the centers of the senses).

The concretistic understanding of symbols is devilish - a soul murder (hence projection onto Flechsig).

This is why the thinking back to the origins is devilish.

(Faust, 2: "So, to the actively eternal creative force, in cold disdain / You now oppose the fist infernal . .. [II. 138off.J).

Because that way the releasing symbol will be destroyed. (The symbol itself is already something releasing)" (MAP, pp. 89 - 90). The Black Books, Page 235, Footnote 182

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3P5NXIB6E29GA&dchild=1&keywords=jung+the+black+books&qid=1635245359&spref
2. https://smile.amazon.com/Red-Book-Philemon-C-Jung/dp/0393065677/ref=sr_1_1?crid=POKSGQ4RCEZO&dchild=1&keywords=jung+the+red+book&qid=1635245421&sprefix=jung+the

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The deity thus takes the place of the human singer; and earthly love is replaced by the heavenly. (2021-10-27 03:47)

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The "advantage" of projection
consists in the fact
that one has apparently
got rid of the painful conflict
once and for all.
Carl Jung

[1]Symbols of Transformation

The “advantage” of projection consists in the fact that one has apparently got rid of the painful conflict once and for all.

Somebody else or external circumstances now have the responsibility.

In the present case, the reactivated father-imago gives rise to a hymn addressed to the deity in his specifically paternal aspect—hence the emphasis on the Father of all things, Creator, etc.

The deity thus takes the place of the human singer; and earthly love is replaced by the heavenly.

Although it cannot be proved from the material available, it is nevertheless highly improbable that Miss Miller was so unaware of the conflicting nature of the situation that the apparently effortless transformation of the erotic impression into feelings of religious exaltation cannot be explained as an act of repression.

If this view is correct, then the picture of the father-god is a projection and the procedure responsible for this a self-deceiving manoeuvre undertaken for the illegitimate purpose of making a real difficulty unreal, that is, of juggling it out of existence. Carl Jung, CW 5, Para 93

1. https://smile.amazon.com/Symbols-Transformation-Collected-Works-Vol-5/dp/0691018154/ref=sr_1_1?crid=1IQRM2V1XWCAO&dchild=1&keywords=jung+vol+5&qid=1609058925&sp

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4 October 1933 Visions Seminar LECTURE I (2021-10-27 04:16)

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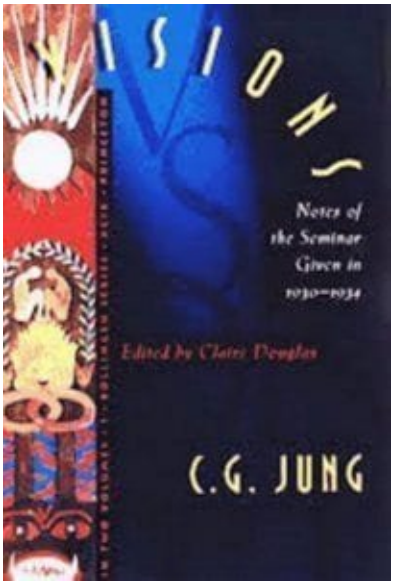

[1]Visions Seminar

4 October 1933 Visions Seminar LECTURE I

In the development of these series of visions, we are at a moment when external events were beginning to have a tremendous influence on our patient.

Hitherto she has been in Europe-although not in Zurich the latter part of the time-but then came the return to America, and the approach to her own country caused great mental disturbance.

This was because she had gone through a very peculiar mental development in her analysis; she had become conscious of all sorts of strange things which she could not assimilate into her former life, or her former convictions and ideas.

In her native land the old ideas began to come up again, and they naturally clashed with those she had acquired in Europe.

It is true that there had always been such contents in her unconscious, as there are everywhere, but she had been blissfully unaware of them, so there was no clash.

For the contents of the unconscious usually express themselves somehow-in one way or another and then the individual can be at peace with himself.

A person may contain a devil in the unconscious, for instance, an evil part of his person-

ality; then in his vicinity there is someone who is that devil, and an unconscious person is much relieved when someone else takes over that role, so that he can believe himself to be perfectly nice and decent.

That is the reason why we appreciate detective stories and movies that demonstrate

crime and bad people.

We love villains, we read the stories of their lives with great interest; we find the life of Al Capone, say, very fascinating, simply because he represents certain contents of our own unconscious.

As long as I am in such a condition that a brother or an aunt, or somebody else, represents the devil to me, I can live peacefully, my unconscious is sufficiently expressed.

For it does not matter so much to the unconscious by whom it is expressed if it is only expressed, if it only lives; it is almost indifferent to the unconscious whether I am angry with myself or with somebody else.

You see, the unconscious has a history, it is not always the same.

At first it is in an absolutely natural animal-like condition; it is a thing that denies itself, it is a yea and a nay, it is good and bad, light and dark, it is the eternal play of nature that builds up and pulls down.

Nature kills every autumn whatever she has created during the year, and in the spring she creates everything all over again.

But there is a peculiarly disturbing factor even in the natural unconscious, and that is the germ of the individual, the germ of the Self, like a spark of light, that causes consciousness to be.

And when man begins to be conscious he aims at union with the spark of light; he is always doing something which doesn't agree with nature, more and more he disturbs nature, he tries to put nature into a straitjacket.

Look at the straight lines through nature: for instance, railways, roads; and woods killed, fields ploughed, certain plants cultivated only in certain places.

Nature would never produce such a sight.

And what one sees on the surface of the earth, one sees in the soul of the conscious man: things which would never have been abstracted or concentrated together in certain places-all the signs of civilization, things done against nature.

It is quite natural that the unconscious should not like that intrusion of consciousness, that it should have a tremendous resistance against it.

There are still traces in primitive man of those original struggles for the existence of

consciousness, for the unconscious always tries to wipe out the existing consciousness, to swallow it up again into darkness.

The dragon myths, and the flood myths, for example, represent moments in which the darkness has swallowed the light once more.

It often happens to the primitive in reality that he loses the little bit of consciousness he

has acquired and he is terribly afraid of such a moment.

Naturally I don't mean that he faints or actually loses consciousness; it would not be

a physiological condition, it is an entirely psychical condition-whether he acts, or whether he is acted.

And it easily happens to any one of us that we do not act through our own volition.

Then I cannot say I do, but it is done through me; something takes possession of me, the very action can take possession of me, and I am afraid of the thing that causes this,

because I am the victim of it; it runs away with me.

Now against this danger the conscious tries to fortify its acquisition; that spark of light

which was once discovered, but which has been there since eternity, is surrounded by means of protection, by all sorts of rules or taboos.

The protection of the spark is symbolized in mandalas, for example.

And it is to be seen in all the chakras, though the chakras of the Tantric yoga system express less the protective character than certain conditions.

They are pictures of the unfolding-it is the flower motif which always means the unfolding of a condition-of the spark of light or of consciousness.

In the mandalas of Mahayana Buddhism, the Lamaistic mandalas, for instance, the idea of protection is more evident; the spark of light, which is the center, is protected by magic circles, by a circle of fire, by the cloister, and so on; it is fenced in against the desirousness of the world, so the intrusion of things outside is checked.

And in our visions we also see the expression of the unfolding and the protection of the

spark of light, because the old story of the light and the devouring darkness repeats itself again and again.

On each level of consciousness the ancient mystery of the light and the assault of dark-

ness is repeated, for a new level means an increase of light, and that little increase of light can be attacked by the relative darkness of the state before.

To express myself in the terms of the Tantric chakras, when one leaves the state of manipura, the lower condition, and arrives at anahata, the higher condition above the diaphragm, manipura then becomes the worst danger to anahata; then manipura, despite the fact that it is a glowing sun, is the darkness in relation to the strange new light of anahata.

In manipura one's psychology is entirely emotional, with no idea of objectivity, one cannot detach oneself from one's emotions, one is the emotion; in anahata one can say, "I am in a bad mood," but in manipura one is the bad mood, nothing but a bad mood, so that one cannot even admit it.

If one tells a person in that condition that he is in a bad mood, he replies: "No, I am not!" But in anahata he says: "By Jove, you are right."

And that is the higher condition, that is the difference between manipura and anahata.

Now this higher condition can easily be wiped out by a wave of emotion; therefore

anybody who has attained to the state of anahata is afraid of whatever could increase his emotions; he avoids people who make him angry and situations which rouse uncontrollable emotions, in order to preserve the state of anahata.

Then again in advancing from anahata up to the next center, visuddha, the recognition that I am an active principle is the worst enemy of the higher light, which tells me that the ego is not the thing, I am not the observer or the controller of my emotions; then

comes the idea that I am not, and this is an increase of light over that which says, I feel so-and-so-it is a denial of the level that was reached before.

I mention these things in order to show you once more that every stage of development is counteracted by the preceding stage, and then the preceding stage acts as if it were the original darkness.

The good becomes the enemy of the better.

Therefore the myth of St. George killing the dragon is eternal, it is represented on every stage.

In the case of this patient, we have seen that she has gradually built up, through many peripeties' and through a long series of peculiar symbols, a figure that in the last vision was symbolized as the Mexican image, the figure of something indestructible.

In the vision before she warmed that image in the fire in order to make it strong, to give it active power and the quality of duration.

For valuable substances are tested in the fire; whatever stands the fire is indestructible, as gold retains its quality and is not oxidized in the fire.

So the fire magic simply means strengthening the idol or the fetish and giving it duration.

And in psychology, it means to give the Self, or the spark of light, the quality of duration, to liberate it from the attack of time, for instance, which destroys everything, and to protect it against the influence of destructive emotions, that there may be a certain place in the individual which is out of reach of the fires of manipura.

The Self, according to the Tantric yoga, appears for the first time as an active and independent center in anahata-there one first beholds the Lord, Ishvara, the Self.

The text of the Upanishads says: "Smaller than small yet greater than great, he appears in the heart the size of a thumb, yet he covers the whole earth two hand-breadths high."

It is an all-enveloping something yet at the same time small.

You see that definition of the Self-the spark of light that appears is the condition that is above the emotional condition-shows that the appearing Lord, or the Self, is supposed to have almost passed the human condition and to have attained to the state of duration or eternity, to the complete independence of a divine being.

So the next stages in the Tantric yoga transform the center more and more into the Ishvara, until the human individual, the ego, entirely disappears.

Those are symbolic expressions of the depersonalization of consciousness.

In the highest condition consciousness reaches a state where it is absolutely depersonalized, the state expressed by the Ajna center.

Those different conditions are a series like the series of visions of our patient, only her visions are more or less chaotic, and the condition does not rise continuously; it is as it happens in reality, a rising and a falling, a building up and a destroying; and it is as if, when the waves were rising higher and higher, the destruction was correspondingly worse.

But that is unavoidable, because we see in these visions the actual individual making

of the center which is presented only abstractly in the chakras.

The time when the chakras were made by the old Indians is long past, so we do not know what individual experiences led up to that system; probably the first terrible battles of the light against darkness were undergone several thousand years before Christ.

There are traces of that in the ancient Zoroastrian religion, which demonstrates a time of the most intense struggle against the darkness when it was quite questionable which

side would win out.

The Zoroastrian gathas are supposed to have originated before the earliest attempts at writing, about 4500 B.C., and I should say that what we would call consciousness arose at the

time when a sort of writing was invented, when an objective continuity of history

through records first came into existence.

For it demands a consciousness which is free from emotional conditions, it demands a certain objectivity, for somebody to say: "That is a remarkable event, let us make a record of it."

A consciousness which is incapable of passing judgment is not real consciousness; there can be an awareness of being, but it is not what we would call human consciousness.

So, as I said, we may date the beginning of consciousness at about the time in which all those very early systems of establishing records arose, and probably that was also

the time in which the first ideas of the stages of consciousness, the chakras, originated.

As a matter of fact we find in Persian Sufism traces of three chakras independent of the Hindu system, and the same thing probably existed in the Chinese yoga.

The developments in our visions are parallels, and those among you who were in the last seminar will remember that we had just passed through a moment when the light was threatened, but it was sheltered in the pit of onyx, a particularly hard stone, which would be most protective against the onslaught of that herd of buffalo.

The buffalo is the totem animal of North America, so it would represent all the wild instincts let loose upon our patient when going back to the United States.

Despite the fact that she has been protected by that pit of onyx, she is not safe there from the dangers of the collective onslaught.

She knows that she must expose herself, and you remember that she opened the

fatal gate, she came out of the magic circle that had protected her hitherto and stepped out onto the streets of New York.

I want to continue from this point.

She opens the fatal gate and walks out and finds herself among the skyscrapers of New York.

That means that she leaves the mood in which she has been here, where she lived exclusively for the development of her mental condition, and then comes the need to

adapt to the new world, which is her old world but new to her now because it appears to her in an entirely new aspect; it is now intensely hostile because it is so utterly different from her visions, or from the world in which her visions grew.

She goes on to say: "Great buildings rose above me, bent over me, towered and swayed and hit with thundering crashes."

What has happened to the skyscrapers? They are obviously not in the right mood.

Dr. Harding: It is another form of the buffalo-the thundering crashes.

Dr. Jung: Ah yes, they behave rather excitedly, but what would that denote?

Miss Howells: An earthquake.

Dr. Jung: It would be an earthquake, if they were not moving all by themselves.

What does that mean?

Miss Howells: That they are themselves alive.

Dr. Jung: Exactly. They are like living beings, they are filled with a most unnatural life.

Now under what conditions might perfectly dead objects assume a very unnatural life?

Miss Hannah: In mediumistic seances?

Dr. Jung: That is something else. I mean psychologically, when things become uncannily alive.

Miss Taylor: When one is in a temper, things throw themselves about.

Dr. Jung: No, you throw them about! But in a state of fear things often begin to move.

When you are walking through a wood in the moonshine and feel afraid, something suddenly seems to move, the trees and the shadows move, things are filled with an uncanny life.

Of course in mediumistic seances it goes much further, things really move.

To come down from anahata to manipura and svadhisthana plunges one into an emotional condition, and so objects take on life.

A man in the svadhisthana condition is living in a world that is entirely filled with life, objects walk and speak, they do the most extraordinary things, and in manipura, the next center above, the world is far more alive than it is with us in anahata.

Here the world is almost depleted of life, only the so-called living things move: but even they have a very restricted kind of life.

It is not a good life, it is a bad life; in Christianity, the anahata religion, the idea was invented that man was very bad, and that is a restriction.

Moreover, the Christian idea is that animals have no souls and therefore never get into heaven-unless by mistake.

In former times there were no such notions; animals had souls as well as human beings and a man’s life was not necessarily bad, his vital energy was supposed to be good and of the nature of the gods, so he was quite satisfied with himself.

But from the Christian point of view his life energy is evil, and he would go straight to hell if God did not interfere with the natural course of things.

The belief that animals have no souls is very much alive in Latin countries, where animals are very cruelly treated; they have, temperamentally, no idea that an animal could have a soul, because they are still very medieval Christians.

It is the state of fear, then, which causes this unnatural life in objects, and that shows that our patient has descended into manipura, where she is simply the prey of emotions.

Therefore we may expect fire symbolism, to this center fire belongs.

She says: "Every time the buildings crashed together, a great red bird flew screaming into the sky."

What about this?

Mrs. Sigg: This might be the fire symbolism.

Dr. Jung: We speak of the red cock on the roof, which means the house on fire; they might mean fire, but they are also associated with blood and she says in the next line: "The birds were mangled and from them dripped blood."

But we shall see fire later on, and I too would associate these birds with fire.

Dr. Barker: Would they be her terrified thoughts and feelings of fear?

Dr. Jung: In interpreting such animal symbolism we must cling to the very obvious qualities of the animal.

If a fish turns up as a symbol, for instance, one must cling to the natural facts of the fish, a cold-blooded thing that lives in the water.

This is a bird, which means psychologically that it belongs to the anahata region, the kingdom of the air, because it is the region of the heart and the lungs; so here we have the blood and the air.

Everything that belongs above the diaphragm, contents of the personality like thoughts or feelings, which belong to that higher level, are expressed by birds.

Now naturally, when this woman descends into the lower center manipura, those contents above are mangled and destroyed, or at least badly wounded, by that unnatural animation of objects, dead things.

Through the descent to the level below, the life of concrete or dead objects is increased;

in manipura mankind in general is animated as well as things, everything is filled with a peculiar life.

One sees that when analyzing a person who has great self-control, who is well

educated and quite conscious of a strict maintien; such people soon drop into manipura because they have been too high up in anahata, and then instantly there is a tremendous increase of life in their surroundings.

Naturally, the further down one goes, the more that increases, until finally in a mediumistic condition one is unconscious, in a sort of trance, and things outside do actually begin to move.

That is a pathological stage of this psychological phenomenon.

Mrs. Baumann: I think it is peculiar that those birds don't drop down, they seem to go up.

Dr. Jung: Because they belong to the kingdom of the air.

They are simply air beings which are injured by this descent into manipura.

Now she continues: "The drops fell upon me and whenever they touched me I became wounded and bleeding."

This shows that the birds are connected with herself.

She is one of those birds, or she is the center for them.

They are her thoughts, her feelings, her ideas, all the mental contents that belong to a higher condition of consciousness, so naturally she herself is wounded and injured by the descent into manipura.

She is not exactly mangled, as the birds are, because she does not belong to anahata exclusively, she is also in manipura.

We can live in manipura without being injured when we really belong there, but whatever within us is in anahata will be injured in manipura.

You see, we always contain the lower mental condition as well, those mental contents are living in us in a certain sense, but they are under the control of the center which is

higher at the time.

We may be in anahata generally and then anahata rules all the centers below, but they continue to live.

So when anahata is injured or abolished we don't suffer completely, we only suffer inasmuch as we are in anahata; inasmuch as we are in manipura we don't suffer at all.

It is always funny when people say: "If such and such a thing happened to me I should

die, I could not stand life any longer."

But they do not die, they still live on.

It is amazing what people can stand-they simply change their psychology.

One often sees that when people undergo a change of social conditions; they can live under conditions which they could never have borne if they had developed according to their own imagination or anticipation.

They formerly thought that below a certain sum nobody could live, but they can soon live on less; or that one must have two cars and couldn’t possibly live without servants, but now they have none.

According to circumstances psychology changes very much.

So when you come to a condition where anahata is impossible, you can live in manipura, but the anahata part is injured.

Now she says: "I shrank back in horror and leaned against a wall of rock."

Here is the same phenomenon as before.

Mrs. Baumann: She is trying to get the protective thing again.

Dr. Jung: Exactly. You see, leaving the mandala means unfolding; the palm tree grew, and she found the magic idol by which she could open the gate and she stepped out into the world.

But the world behaves in a perfectly mad way, and she is of course horrified and tries to seek shelter in the mandala; here is the wall of rock again.

But the rock is no longer green, and the palm tree is dead.

Then she says: I looked up and saw a great blue rock towering into the sky. It sent forth streams of water which rushed down on either side of me. I was healed of my wounds.

What is this?

Dr: Harding: She has gone down one stage lower into the water region, svadhisthana, by regressing again to the desire for protection.

Dr. Jung: Yes, entering the mandala is of course a descent into the sheltering cave, which is the earliest idea of a mandala; an underground sanctuary is the place of spiritual shelter, and the crypt has always been the place of initiation since time immemorial.

The cave has that protective quality, but it means going back in time, receding to the cave from which one emerged, and so receding in one’s psychological condition.

First one falls into manipura, and then from manipura to svadhisthana, and svadhisthana means the psychology of a caveman, the man who existed before civilization and who had an

exceedingly restricted consciousness, only a sort of awareness, with no possibility of passing a judgment.

Therefore, they left no records, they never bothered to invent writing or any other sign, not even knots in strings such as the early Peruvians and the Chinese used, who expressed their deepest philosophical thoughts by knotted strings.

The symbol of the River Map- in old Chinese classical philosophy, which is the system of the world, as it were, was expressed by knotted strings.

They were arranged in the basic square around a mandala in the center, composed of four knots around the central point.

The need to put things on record is a sign of a higher consciousness; it is not characteristic of the very primitive man, so he is necessarily on a lower level, in manipura or even in svadhisthana, which is still an animal-like condition.

The psychology of svadhisthana consists of mere urges.

It is expressed by the awareness of the pressure of the urine in the bladder, for instance, or by other physiological needs of the body; the whole inner life consists of the awareness of instinctual impulses or urges.

That is a very low condition, but one naturally falls into such psychology by entering the mandala only for protection; one invariably falls back through the ages.

That was evident in the beginning of these series of visions, when the patient began to enter a mandala-one could call it-or the area or square of the things within; she withdrew from the actual world and went back through the ages, passing by ancient temples, right back to the animal, which means to svadhisthana.

One doesn’t say to muladhara, for in muladhara there is no consciousness, and to go back to complete unconsciousness means that there would be nobody there to be aware of it; there must be a little consciousness in order to be aware at all.

Now in that low state of consciousness she sees the tremendous blue rock towering high into the sky.

Blue indicates the air or water, but as it is here towering up into the sky, it is presumably the blue of the air.

So this is a spiritual tower, a tower that has been built by mankind, but it is also a natural growth.

It is all the way up, or all the way down to where she came from, and it is the symbol of heights that might still be attained.

And from that special rock the healing waters flow down.

Now where does she find that symbolism of healing waters, or magic waters at least,

or fertilizing waters?

Please use your Christian imagination.

Mr. Allemann: Christ said he was the water of life.

Dr. Jung: Yes. Do you remember that beautiful Negro spiritual: "I found a home in that rock"?

Christ is the home in the rock, the cave, in which one finds shelter.

This blue rock, as expressed through Christian symbolism, is Christ himself.

That would be a beautiful analogy, any father of the church would have fallen for such an interpretation with no hesitation.

But of course the psychological interpretation, which should be inclusive of the Christian, is rather more difficult to understand.

Mrs. Baumann: Would it not be another symbol for the Self? You spoke Of it in connection with the palm tree, and when the palm tree was in the center it was dead rock. Here it is dead rock but it still has healing properties; it is now in the center, and blue is a spiritual color.

Dr. Jung: Yes, whatever is in the center always has reference to the Self, and this blue color is to be found when one has reached the air region, the anahata center, where the Tantric text says one beholds Ishvara, the Lord. Here we have the bridge to the Christian symbolism-that this sheltering rock from which the healing waters issue is Christ himself.

So it would be the idea of the Self, for Christ can also be designated as the Self.

Then what about the height of that rock towering up to the sky?

Dr. Harding: On the personal plane, it would represent the mounting that she has done through all these series of visions, and on the plane of civilization it would be the attainment of Christianity, would it not?

Dr. Jung: Yes. Or it might simply emphasize the importance of the figure, as in the past the size of the important figure was increased.

On the walls of the Egyptian temples the pharaohs were always depicted five times as big as their followers.

And Christ has often been represented as a very tall figure amongst his disciples.

It suggests superhuman greatness, the thing that reaches to heaven.

Then water always has to do with svadhisthana psychology, but in this case it is healing

water. How do you translate that?

Mrs. Baumann: She had a vision long ago where she had to go under a kind of waterfall and come out on the other side, and we spoke at that time of the river of life.

Dr. Jung: Well, water usually means the water of life, the medium through which one is reborn; it symbolizes the baptismal ceremony, or initiation, a healing bath that gives rebirth; so this woman is really undergoing rebirth.

Then the water issuing from the rock would be an emanation from the Self.

And the rock out of which Moses brought the healing water was always supposed in early Christianity to refer to Christ, Christ being the healer, just as Christ was the brazen serpent which Moses put on that pole, the sight of which healed the people's wounds in the plague of the fiery serpents.

So Christ is also the source of the healing water.

Do you know any other Christian symbolism confirming this statement?

Dr. Harding: The Crucifixion where Christ was pierced by the spear, and blood and water flowed from the wounds.

Dr. Jung: Yes, the blood issuing from the wounds, as we see it in medieval art, is the life-giving or healing fluid; it symbolizes the grace which emanated from the crucified body of Christ.

But there is other symbolism in the New Testament that is closer.

Dr. Harding: The four rivers in the Apocalypse that flow from the center of the holy city.

Dr. Jung: Yes, from the center of the heavenly Jerusalem.

And in that city built upon the rock is the Lamb, and from the rock upon which the Lamb stands, four rivers issue.

That is a repetition of the Garden of Eden from which the rivers flow, meaning life coming from the mandala; for paradise is of course a mandala, a symbolic projection of what we feel to be the center of the life within.

Another reason for saying that the heavenly Jerusalem in Revelations is a repetition of the Garden of Eden is that, according to the old cabalistic interpretation, God removed paradise from its place after the fall of the first man, and gave it a new place in the future.

So the same symbolism is in the end of Revelations, which claimed to be the final and complete anticipation of the last things, when the beginning of the world would be reestablished, the absolute kingdom of God.

In the end there had to be a symbol of the beginning, but it was understood to be no

longer a garden where man lived on friendly terms with animals; the animal became a symbol, the animal was the main thing, not man; and the hill was important; and the garden became a city with its foundation of precious stones.

But the healing waters of Christ were still flowing.

This symbol is full of meaning, but I mention it here only on account of the analogy with that blue rock in the vision from which the healing water streams.

Now there is indubitably a relation to svadhisthana wherever the water symbol occurs.

The baptismal fount always means svadhisthana; it is the return to the womb where consciousness arose. In the stage before, muladhara, consciousness is absolutely impossible, but in svadhisthana there is an awareness of instincts, of reflexes.

So that is the cradle of consciousness, there light dawns.

Therefore the moon is an attribute of svadhisthana; it is a feeble maternal light, symbolizing the dawn of light out of profound darkness.

A return to svadhisthana, then, amounts to a return to the original condition, where the psychical life of man was very low and where everything else was tremendously animated, where natural life still had its full value, with nothing restricted and nothing abstracted.

And the return to such a condition has healing value just because it brings things back to their origin, where nothing is yet disturbed. It is as if one were gaining a sort of orientation there of how things really ought to be.

So when you are in a dilemma or in doubt about something, you sleep on it, and the following morning you often wake up quite clear, with a definite feeling about it.

What have you done?

You returned in sleep not only to svadhisthana but to muladhara, where things somehow put themselves right.

When you don’t disturb things, they fall into their natural rhythm and that seems to be right.

Even if it is not right it seems to be, and we have no criterion to state whether a thing is right or not, other than the feeling that it is right; it seems to chime in, to be natural, you have a certain conviction about it.

Therefore that return into the mandala is something like a sleep or a trance in which the conscious is done away with to a large extent, and things can find their natural way again.

And the water is healing simply because it means that low condition of consciousness where everything is undisturbed and can therefore fall into the right rhythm.

So the wounds of our patient were healed, she walked again to the edge of the rocks, and she said: "I knew that I had to descend into the city."

She had recoiled from her task before because she was frightened, but she knew she ought to go through with it, to deal with whatever dangers were in the town.

And her recoil led her into the condition in which she could find rebirth.

She continues: Narrow steps led down. In fear and dread I walked down them. As I

descended I could no longer see the red and mangled birds.

You see, the state in which she felt injured is overcome, she has gone through that stage and therefore the birds disappear.

She is now fortified in her actual condition; she is sufficiently strong owing to the performance of the rite of rebirth.

She says: I entered the market place. (That is the center of the town.) It was thronged with a multitude of men and women surging and shouting and cutting themselves with knives. It seems to be a town full of mad people.

What does that mean?

Mrs. Crowley: It might be a panic or a sort of Dervish ecstasy.

Dr. Jung: Yes, a sort of orgiastic madness, with the motive of wounding themselves and each other.

Mrs. Sigg: Collectivity is now wounded.

Dr. Jung: Exactly. The mad thing that happened before was the moving skyscrapers behaving like animals, so the birds that had to do with her were wounded.

Now the uncanny animated objects seem to have lost their magic life; it is now human beings who are overwrought, overcharged with electricity, therefore behaving like mad.

What does that denote as a psychological change?

Answer: A lower level.

Dr. Jung: Which is the higher level?

If somebody told you that the people in the streets all looked mad, or that the houses looked mad, which would you think was the better condition?

Mrs. Sigg: That the people should be mad. It is more natural.

Dr. Jung: Yes, people easily go a bit mad, and houses have no mind and cannot be mad, only the madness of human beings could make them appear so.

It is decidedly worse when houses are made to look mad.

For people to be mad is not so bad, it is more or less normal and plausible.

This shows that her tremendous horror has now centered upon reasonable objects, she is really terrified of the people and not of the houses.

You see, when the terror is very great it spreads over everything.

If you hate or are in terror of someone who lives in a certain house, you hate the house and the street, you hate the whole district or town.

And the same when you project madness into people, but that is more reasonable

because everybody is a little mad at times.

She is now no longer injured in the form of birds; that is, she no longer suffers from her

emotions of being wounded or pained, so she has accomplished a certain amount.

That magic bath really worked, and therefore she can see things more clearly; she is in better control of her emotions, she doesn't allow them to move her to the extent of seeing skyscrapers toppling and clashing around her.

It is still pretty bad, I admit, but by no means so bad as before.

She continues: "Above them on a raised platform sat a woman in white with a child upon her knees."

That is again a highly symbolic figure. Who is that woman?

Dr. Shaw: The Virgin mother. I think the patient is a little inflated, she is too high. Looking from that attitude perhaps she saw them as they really are. I mean the world is rather mad and she sees them that way, but it is inflation to be above them.

Dr. Jung: Well, if the woman in white refers to herself, but that is questionable.

She says: I went to her and said: "Why are you here?" She answered: "They wish it." I said: "How can you stand this sight? Does it not sicken you? Have you no feeling?" She said: "No." I left her in disgust.

This is rather baffling. The mother of God is exceedingly philosophical here, she is quite indifferent to the whole mad turmoil.

Mrs. Sigg: In the picture the meaning might be, if he who is smaller than small is protected by the mother, then it does not matter.

Dr. Jung: Oh, you take the whole thing symbolically, the mother of God being really a protection.

Mary protected the Lord as if he were a little child.

She symbolizes the one that contains the anahata center, Mary is really the symbol of individuation; she is the mother of the Purusha, so she is the symbol of individuation for women as Christ is for men.

Mrs. Baumann: I thought it had more to do with the American attitude, that she was not exactly the mother of God but the woman on a pedestal.

Dr. Jung: Yes, one could also say that this was an aspect of feminine society.

Below, or behind the screen, they rage like devils against themselves and against each other, and above is marvellous sacred motherhood on a pedestal to be worshipped-what they want to be or want to make believe.

But it is more profitable here to see the truly symbolic meaning, not the allegory, and the symbolic meaning in this case would be, rather, that Mary represents the one that contains or is mother of the Purusha.

And she is au-dessus de la melee, not mad, she is quite free from participation mystique with the mad crowd.

The patient herself does not understand why that woman does not participate, she thought she ought to be sickened by the sight. "Have you no feeling?"

That is what people often ask each other: "Have you no sympathy?" "No, I have not!" "But don't you see how they injure each other?" "Yes, they are damned fools!"

Why should one waste feeling on such madness?

Therefore that virgin mother is a very positive symbol, and I think that aspect is more important than the attitude of sacred motherhood, which is a sort of medieval ban mot.

Our patient does not understand the tremendous feeling that is expressed by this laconic "No."

She is disgusted and leaves her, obviously fascinated herself by that marvellous spectacle.

She continues I saw that the men were cutting themselves on the breast with knives.

They were also cutting and stabbing the breasts of women. The women were stabbing the men in the back. I seized one of the struggling women and threw her aside. I said: "What is all this? It is horrible. I cannot bear it. Why do you do this?" She said: "We stab

men in the back because they must know us." I said: "How can you bear so many wounds

and still live?" She said: "I will show you." She drew from her throat knives, spears, and a poisonous black snake.

Who is that woman whom she seized?

Dr. Shaw: Herself.

Dr. Jung: Of course, her participation mystique in the crowd, for she finds that she is behaving like them unconsciously.

But she has acquired enough self-control by the bath of rebirth to at least seize her mad partner by the neck and take her aside and talk to her.

She is really asking herself: "What is all this?"

Question: Why does she not seize the Purusha?

Dr. Jung: She cannot touch that figure.

Such figures are entirely symbolical and above her; she is one of the crowd, doing exactly what they are doing.

One observes that in analysis.

You learn many beautiful things, and then you go out to your family and society and friends and do exactly what you should have learned not to do, what you know you

should not do.

No matter what you have accomplished before, when you go into the crowd you have that psychology.

You should be able to take yourself by the neck and keep clear of it.

Our patient has gained enough self-control to say: "Now I am a part of the general madness, but why should I be mad?"

It is as if, when she is in society, talking the same nonsense as everybody talks, believing that she has certain feelings which she has not at all, she should take herself by the ear and say: "Do you really believe what you say? What are you expressing? Why are you here at all?"

That is objectifying oneself and reaching a higher level by seeing what one is doing. As long as one is in it, one doesn't realize it.

Now the woman explains, 'We stab men in the back because they must know us."

I think Dr. Harding could explain that very easily, she has written a book about it.

Dr. Harding: Well, stabbing in the back certainly refers to feminine treachery.

Dr. Jung: "Because they must know us!"

Now that is the most outrageous projection! They must know themselves!

But because they don't know themselves, they say men ought to know them, for men ought to do all the things women do not do. Carl Jung, Visions Seminars, Page 1081-1096

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=Y8KB6C9TW9359PNQX7FX&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=e3c64a52-12b6-48c1-945d-2072382

Jung's Soul: The star seed in you is immortal. (2021-10-27 05:30)

[paypal _donation _button border="5"]

[1]Black Books

Sunday. 3. VI 17-

Jung: My soul, where are you? What do you see? What are you busy with? I haven't heard anything more from you. Truly, I was I away from you for too long.

S. "You weren't away too long. Everything went correctly, as it should. I could do my part in the silence."

Jung: What did you do? Let me take part.

S. "I piled up the ore-red stones-gold-shining things from ancient shafts. If you knew what Atmaviktu the ancient brought, which shimmering serpent skin he shed when he became Philemon. Dangerous poisons, daimonic luminous things-a shimmering ground for the feet of the lovers."

Jung: Grant me a glimpse. Proceed to the completion of the work.

S. ["] He spoke about me-that I was related to you-mortal with you-the life of your body, your solar mantle. Philemon is immortal. The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness. Light insofar as it is differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself The light shines out of difference. Differentiation strengthens the light of the star-Philemon raises himself higher. His head is in the blazing fire. He burns upward to the eternal fiery heavens. What is it? A weight lies on me-a burden? Is your body burdened? Is a poison in it? I see-you have not fulfilled the sacrificial service. It should be fulfilled." The Black Books, Vol. VII, Page 148

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=M0K0XF363SJ7TV34C79N&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

The change of character brought about by the uprush of collective forces is amazing. (2021-10-28 03:39)

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[1]Psychology and Religion

The change of character brought about by the uprush of collective forces is amazing.

A gentle and reasonable being can be transformed into a maniac or a savage beast.

One is always inclined to lay the blame on external circumstances, but nothing could explode in us if it had not been there. As a matter of fact, we are constantly living on the edge of a volcano, and there is, so far as we know, no way of protecting ourselves from a possible outburst that will destroy everybody within reach.

It is certainly a good thing to preach reason and common sense, but what if you have a lunatic asylum for an audience or a crowd in a collective frenzy?

There is not much difference between them because the madman and the mob are both moved by impersonal, overwhelming forces. Carl Jung, CW 11, Para 25

1. https://smile.amazon.com/Psychology-Religion-West-Collected-Works/dp/0691097720/ref=sr_1_1?dchild=1&keywords=jung+vol+11&qid=1609058409&sr=8-1

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10 FEBRUARY 1939 Lecture 12 Psychology and Yoga Meditation (2021-10-28 04:24)

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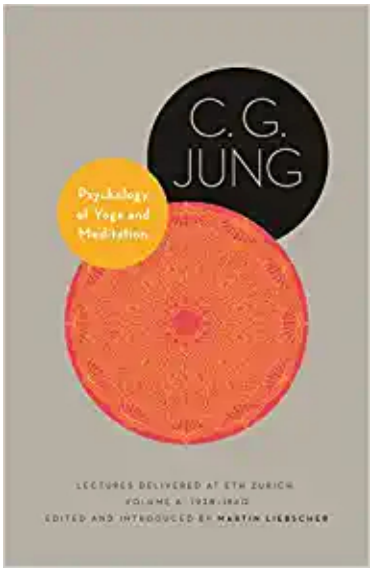

[1]Psychology of Yoga and Meditation

10 FEBRUARY 1939 Lecture 12 Psychology and Yoga Meditation

So, We come to Phase III, the synthesis:

III Phase—Synthesis

1. Out of shûnyatâ arises:
2. Yam (supporting)
3. Air
4. Fire
5. Water (round)
6. Earth (square)
7. Mandala of Dharma-Dhâtu-Jnâna:
8. Mount Meru
9. City of Brahmas
10. Four-headed Vjara
11. Eight-petaled lotus
12. Moon
13. Sun
14. Lotus = yoni
15. Moon with lingam
16. Vihâra (monastery)
17. Magic circle (mandala) with lotus
18. In this, the yogi himself as Mahâsukha: four faces, four elements, four colors, two

hands (nidâna chain), three eyes four times

(A1) The synthesis has two clear separate sections.

The first now follows:

Shûnyatâ means void.

It is an absolute nothing, but a nothing of positive being, a paradox that we simply cannot imagine.

Whenever Buddha himself was asked about eschatological concepts, his answers were mostly evasive; he was tight-lipped towards his pupils about certain things, for

whatever reasons.

The concept of shûnyatâ pertains here, for the mantra “yam,” a magic formula,

arises from this primordial cosmic void through imagination, by means of the yogi’s efforts to imagine it.

But what it means remains opaque; there is no commentary in the English text I use.

It is a root term that means supporting, carrying, bearing, and these functions are quite characteristic of a foundation.

A foundation, then, is to be created for the world built upon it, because what comes next comes from shûnyatâ, from the void, and it must encompass the entire metaphysical universe. In this sense the meaning of “yam” would not be a bad fit.

(A2) The mandala of the air arises out of “yam:” … from which issues the Mandala of Air.… [SCST, p. 15]

Mandalas are built one upon the other, the mandalas of the four elements:

(A3) Fire:

[…] the Mantra Ram, evolving the Mandala of Fire red in color.… [SCST, p. 15]

The fire again sparks the one similar root word, meaning “ram.”

It could just as well mean the letter “r,” but as conceived here it seems to be “ram.”

It means to enjoy, to unite, also with erotic significance.

This fits very well, as the color red and fire are both linked to the idea of passion.

(A4) Water: … the Mantra Vam, from which issues the Mandala of Water round of form and white in color with a pot.… [SCST, p. 15]

Here we encounter again the idea of rounding.

The root “vam” means to spit out, which once again fits very well with water.

(A5) Earth (square)

Now the earth emerges as the fifth (again with the idea of the quinta essentia), linked to the mantra “lam”:

… the Mantra Lam, from which evolves the Mandala of Earth square in shape and yellow in color.… [SCST, p. 15]

“Lam” means the same as “ram”; it stands for sexual relations and connection, for pleasure, presumably of an erotic significance.

The earth now appears as an opposite to water, which is round, square.

This is typical for the entire East.

In Chinese it is also the same: in the geometric schema of the I Ching, the Book of Changes, in the middle one has the four corners of the earth, square in shape and yellow in color.

Yellow is the “correct color” also in China. It fits once again.

Now the interesting thing here is that we could expect from such a spiritual exercise that an ascent from the earth to the spiritual would take place, e.g., earth becomes water, fire, air.

Then we would have the succession we find in Heraclitus where the hottest, driest soul is the most noble: “For it is death to souls to become water.”

Here it is exactly reversed: out of the ultimate spiritual concept of shûnyatâ the earth emerges as quinta essentia, as if the imagination did not have spiritualization as its goal but aimed instead at the becoming-real of the tangible earth.

That is fabulously different from the Western attitude.

This square earth is also a foundation for the architecture of temples in the Tantric system and for another form of yoga, namely the so-called Kundalini yoga.

It begins with meditation upon the square earth, the so-called mulâdhâra chakra. Mulâdhâra means root, fulcrum.

This chakra contains the square earth with the elephant who carries the world.

That is specifically Indian whereas this text is Tibetan, while the other is Tantric, Hindu and not Buddhist.

(B1) Mount Meru

Then from the Mantra Sûm imagine Mount Meru the King of Mountains; the four fences of

which are of crystal on the East, gold in the North, ruby in the West, and emerald on the South.

It is quadrangular in shape with three tiers of squares thereon and eight turrets. [SCST, p. 15]

This leads us into phase B: now due to the created earth the world mountain appears, and this is Mount Meru.

It is taken from Hindu mythology, and is a cosmic mountain that is a mandala entire unto itself.

Also, it already exists in Hinduism. It has four ramparts and four different sides characterized by various minerals: crystal, gold, ruby, and emerald.

This also refers to four different colors, which we already met with in the elements.

I want to make a small schema for you here of these colors.

This is not insignificant, because we meet them again in the Western appropriations of yoga and in the psychology of the unconscious:

North = white

West = green East = yellow

South = red

These four different colors also occur in the Bardo Thödol, the four paths to salvation via enlightenment.

These are quite clearly four psychic functions that more or less concur with the

analysis of the spiritual functions in this text—that is, with what we would describe as four psychological functions for orientation.

The fact that these functions are characterized by colors requires some explanation, since colors always represent feeling values.

The ultimate ideal of the Western intellect is to think without feeling, because feeling is a cosmetic blemish that destroys thinking.

In the East that is not the case.

The East always thinks as a totality and much more substantially, from the whole person.

It thinks from the heart, not from the head.

For this reason, the radiant mantra “hûm” is in the heart, and from it emerge all beings, i.e., one should not imagine them issuing from the head, but rather out of the heart.

So, it is clearly apparent that thinking in the East is not only thinking in an abstract way, but with feeling.

We see this clearly in psychology: we can't manage only with pure abstractions.

We can't get at psychic phenomena that way.

We violate the psychic phenomenon if we don't grasp it with the whole person.

Otherwise we've understood only one quarter of it, for the intellect amounts to only a quarter of the functions.

For the most part, we also need auxiliary functions in order to complete the experience.

So it's inevitable not only in psychology but also in life that we use feeling as an adjunct, since otherwise we'd remain in the dark about the value of a thing.

Otherwise one is left speculating about something, when in practical terms such theorems have absolutely no meaning.

For if something is imbued with feeling then you can be sure that in practice it will play a great role, even if the intellect sees it as madness.

So, if something speaks to feeling, it's useless to say: "From the intellectual standpoint this matter is nonsense."

Mark Twain, I believe, enumerated every last condemnation of Christian Science.

He believed it was complete nonsense.

A distillation of human stupidity.

But he added that it's this stupidity that rules the world.

A thing need only be really stupid for it to be believed.

Everyone understands stupid, whereas intelligent things reach only a few.

These colors seek to say that the four functions have different feeling values, e.g., if red is given, then what is being said is like blood, like fire, having to do with passion and love.

Love is warm, otherwise, as is well known, it is not love (South).

Sensation has to do with the green earth; it perceives the actual being (West).

Thinking is cold and white like snow (North).

Intuition is yellow, luminous, radiant, through the sweepingly immediate perception one encounters with this function (East).

A typical example are Goethe’s eyes in Stieler’s painting, which do not see but rather look; that’s the intuitive glance.

It is not directed towards the concrete phenomenon, but keenly absorbs the reality, the whole atmosphere.

Seeing eyes, observing eyes, work like forceps.

The sight-lines converge, lending sharpness to the gaze, as gripping as tweezers; such are the eyes of sensation, of perception.

They’re suited to microscopic work, while the intuitive would do better simply to turn down the wattage.

The East uses yellow to illustrate the quality of intuition—for with it one feels being rather than formulating it intellectually or more abstractly.

(B2) The city of Brahma

On this mount Meru there is a city like a fortress with eight towers and three storeys.

Imagine all these to be placed, the one above the other in their order, … [SCST, pp. 15–16]

(B3) Four-headed varja … and on the top of all a multi-colored, four-headed Vajra…. [SCST, p. 16]

Varja is a form like a cross.

You find a representation on the cover of Tibetan Yoga and Secret Doctrines by Evans-Wentz.

These are two superimposed dorjes or vajras (thunderbolts) with instructions about the color.

Center dark-blue. [SCST, p. 16]

The white is replaced by blue, a light blue completely different from the dark blue of the center. What has happened?

The schema has turned 90 degrees clockwise.

This is a correct pradakshina movement. This means progress.

The color white is transformed into blue.

(B4) Eight-petalled lotus

On this dark blue ground again place the Mantra Pam.... [SCST, p. 16]

The meaning of “pam” is unknown, of “sum” also.

... from which emanates an eight-petalled lotus.

In the center of the lotus again imagine a ring formed by the sixteen Sanskrit vowels, twice repeated, going from right to the left....[SCST, p. 16]

This circle goes around to the left, apradakshina.

The movement to the left refers to the dark side.

(B5) Moon

I will summarize the following points in the text, not word for word: the lunar disk arises from the meditation on the vowels and upon this the consonants.

These go from left to right.

Here we have the pradakshina movement, which turns towards the light, toward the conscious side.

The leftward movement goes towards the dark side, to the feminine side, i.e., down into the darkness of the unconscious, whereas the rightwards movement moves towards consciousness.

For example, if you greet a high cleric, after bowing you must not place yourself in front of him but rather next to him, and then you must go around him to the right, clockwise.

This is described laboriously in the discourses of the Buddha.

To go around him in a leftwards direction would be unpropitious, a bad omen.

You’d be showing contempt for him.

One must approach him on the

conscious side, in this way showing him that one recognizes his worth.

When both these

movements occur it is called: expansion downwards as well as upwards.

(B6) Sun essence of the body

Through meditation upon this image, the sun rises. From the rightward movement the light rises.

The sun is the symbol of ultimate consciousness and clarity.

On the surface of the solar disc again imagine the Mantras Om, Â, Hûm, the essence of the ordinary physical body, speech, and mind. [SCST, p. 16]

The essence of the physical body is created here, not the spiritual man.

The mind and language, the things that matter to us, come only in second place, as sort of an add-on to the body.

(B7) Lotus yoni

Above all these, meditate upon a Lotus Disc, the pure emblem of the female organ of the Female Deity.... [SCST, p. 17]

(B8) Moon with lingam ... and above that on the Lunar Disc, emblem of the male seed of the Male Deity. [SCST,

1. 17]

That is the sequence here.

Through the apradakshina movement the feminine arises, the

moon, the light that illuminates the night.

Then comes the feminine lotus and here the moon with

the lingam, the male organ. In a footnote to the text it says:

The Deities created by the mind, the Male according to the Tantric Buddhists being the

Symbol of Power and the Female of the mind which guides and uses it. [SCST, p. 17, n. 1]

As you see, then, the symbol for the mind is not a masculine symbol as it us for us.

Think of logos, God the father, or think of the male Greek god Hermes.

It is much more a feminine symbol that characterizes the mind.

And there you see what sort of mind is characteristic for the

East, a type of feminine mind (as seen by the man), a sort of unconscious mind.

Not the generation of a creation or figure of consciousness but much more a creation of the unconscious.

For the East, what presents itself to us from the unconscious is the mind.

But here with us it is something connected to the ultimate development of consciousness.

Spirit here is the English “mind.”

All these considered as one, including the objects of worship, and their receptacles, and

forming one Mandala as the Consciousness which is Eternal and Immutable (Dharma-

Dhâtu-Jnana). [SCST, p. 18]

This is now, as you see, a complete unification of the masculine consciousness with the

unconscious feminine mind.

We also have certain reference points in Western culture, in that the

Holy Spirit would be called upon as mother by the early Christian gnostics in the Acts of Thomas.

The Holy Spirit, Sophia, is a feminine being.

There is even a famous love story between Bythos, the primal father, and Sophia, his youngest granddaughter, who falls terribly in love with him.

It can be found in Iranaeus. You can also find that story in Hans Leisegang’s book.

Concentrate on the above until it is vividly present to the mind’s eye. [SCST, p. 18]

This is not about spontaneous visions but the conscious work and effort required to imagine these things in as lively and plastic a way as possible.

(B9) Vihâra (Monastery)

Then proceed as follows:—Within the magical protective fences, created as above by Mantras, imagine a grand temple (Vihâra)…. [SCST, p. 18]

This is the interior of the entire mandala that I showed you.

… quadrangular, with four entrances, built of various precious metals, on the summit of

Mount Meru on each of the four sides.

Imagine the walls to be five-fold and of five

different colors in the following order, black, white, yellow, red, and green. These walls are surmounted by a yellow metal cornice ornamented with moons, to which are suspended bells with half and full loops of jangling metal bells waving in the wind. [SCST, pp. 18–19]

This is a frequent motif in ancient Indian temples.

In the temple of Jagannath in Puri in Orissa this Hindu god, the lord of the world, is borne on a great eight-wheeled carriage.

Even today people occasionally throw themselves under the feet of the four thousand men who are pulling the carriage.

And there in this temple one finds this ornamental motif everywhere, namely a bell hanging under a moon.

This motif has been adapted many times.

Gradually a face emerged out of it, in the moon, i.e., out of the lunar vessel a face appears indicating consciousness and personification.

Once the bell “speaks” and calls, it is already personified.

It represents the voice of God that calls the believers to prayer, bewailing the dead: “Vivos Voco/ Mortuos plango/ Fulgura frango,” as Schiller says in “The Song of the Bell.”

For this reason, it can also be replaced by the face of a god.

Each of the four entrances has pillared porticos, the pillars being surmounted by four-tiered cornices.

These again are topped by the Wheel of Dharma…. [SCST, p. 19]

One often finds wheels on Buddhist monuments because it is said that Buddha set the wheel of the law in motion in his first sermon in the grove at Benares.

… figures of antelopes, umbrellas, banners, as also yak-tail fans with jeweled handles.

Imagine a beautiful arrangement of flowers, and gems and decorations and bannerets.

The corbels supporting the cornice on the inner side are coloured blue on the east, green on the north, red on the west, and yellow on the south.

The fourfold central wheel is sur-mounted by a dome in the form of a Stûpa (Chorten)

with four tiers at the base. [SCST, p. 19]

The ancient stûpa form is similar to the baroque church towers of the Jesuits. It emerges out of a lingam.

The stûpa building stands exactly at the place where the lingam stands in a Hindu temple.

Then imagine that outside the Vihâra there are the eight Great Cremation Grounds of the dead as follows.... [SCST, p. 19]

One stills find such burning ghats in India today, in Benares it is the bathing ghats.

Ghats are public places, used for various purposes. I already saw ghats in Bombay.

The Tibetan mandalas are outside the ring of fire, nearly always surrounded by eight cremation places where all the horrors of the graveyard are depicted.

The corpses are not always cremated, but are also

left as fodder for vultures, to ward off demons.

Here India’s fantasy flourished, and still it

remains the gathering place for every horror and monstrosity.

It symbolizes all the suffering of the world.

(B10) Magic circle (mandala) with lotus

Next imagine within the latter [i.e., Vihâra] a circle within which again picture an eight-petalled lotus. [SCST, p. 21]

(B11) Yogi as Mahâsukha

Let the worshipper think of himself in the center of the Lotus as being the Chief Devatâ,

Khorlo-Demchog (Chakra-Mahâsukha) with four faces symbolizing the four Purified

Elements, the four Boundless Wishes, the four Emancipations, and the four Acts.

The face in front is blue, that on the left green, that at the back red, and that on the right yellow.

To symbolize that he does not change from the Dharma-Dhâtu-Jnâna, the body is of a blue color. [SCST, pp. 21–22]

Krishna as an incarnation of Vishnu is blue, like Osiris in Egypt. The blue body symbolizes the body of a god.

To show that all the three Lokas ...Kâmaloka is the world of the senses, rûpaloka is the world of form, arûpaloka is the formless,

spiritual world.

... are under His vision and that He knows the Three Times each Face has three eyes.

[SCST, p. 22]

The Indian gods are often represented with three eyes.

Here we learn that this is in order to see the three times: past, present, and future.

Every face has three eyes. There are four faces.

The four ramparts are of four colors, which ultimately represent the four basic psychological functions.

Even the four-headed vajra was linked to the four elements. In this case they signify divine attributes.

The believer is elevated in this state of samâdhi to the being of the world from which the four qualities emanate.

Also it is always repeatedly mentioned that the walls of the sacred room are of four different colors.

This is also expressed in ordinary spiritual art. I picked up an example of this in India.

The blue color denotes that he is a god. He is concealed by five walls: green, yellow, blue, and red, while dark blue or black is the holy color of the center, the quinta essentia.

Behind this lies what is to be cloaked.

This is the god of the underworld: Yama, the god of death. In dark blue.

This spectacle is now covered by the four walls, whose four colors are to veil the holy figure in theimage from profane eyes.

One must as it were pass by the four walls in order to arrive via these four levels in a state of readiness to behold the image. Carl Jung, Psychology and Yoga Meditation, Page 123-136

1. https://smile.amazon.com/Psychology-Yoga-Meditation-Delivered-Foundation/dp/0691206589/ref=sr_1_3?crid=2U1YQ9HAFPKFT&dchild=1&keywords=psychology+of+yoga+and+me

Carl Jung on "Madness" - Anthology (2021-10-28 05:08)

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Socrates distinguished four types of divine madness: (1) inspired divination, such as by the prophetess at Delphi; (2) instances in which individuals, when ancient sins have given rise to troubles, have prophesied and incited to prayer and worship; (3) possession by the Muses, since the technically skilled untouched by the madness of the Muses will never be a good poet; and (4) the lover. In the Renaissance, the theme of divine madness was taken up by the Neoplatonists such as Ficino and by humanists such as Erasmus. Carl Jung, The Red Book, Page 238, fn 89

Madness is the most acceptable of all evils; it is misunderstood. Carl Jung, The Black Books, Vol. V, Page 233

I also dread the madness that befalls the solitary. Carl Jung, The Black Books, Vol. V, Page 229

Of course, here I have peace and can collect myself. Your human world makes me drunk so much human blood-I could get intoxicated on it to the point of madness. Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption. Jung's Soul, The Black Books, Vol. V, Page 261

As you already know, I [Soul] have long predicted solitude for you. You need not be afraid of madness. You won't be so lonely that you must fear madness. You see that your work prospers and bears marvelous fruits. Jung's Soul, The Black Books, Vol. V, Page 229

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man. He is too puny and an unworthy sacrifice to your power. We are whining dogs before you, the lion. This hunting hound is of no use to you. Carl Jung, The Black Books, Vol. VI, Page 219

For if something is imbued with feeling then you can be sure that in practice it will play

a great role, even if the intellect sees it as madness. Carl Jung, Psychology of Yoga and Meditation, Page 127

If you do not know what divine madness is, suspend judgment and wait for the fruits. Carl Jung, The Red Book, Page 150

To the extent that the Christianity of this time lacks madness, it lacks divine life. Take note of what the ancients taught us in images madness is divine. Carl Jung, The Red Book, Page 238.

This is how madness begins, this is madness. You cannot get conscious of these unconscious facts without giving yourself to them. If you can overcome your fear of the unconscious and can let yourself go down, then these facts take on a life of their own. Carl Jung, Liber Novus, Page 253. Footnote 211.

The European who practises Yoga does not know what he is doing. It has a bad effect upon him, sooner or later he gets afraid and sometimes it even leads him over the edge into madness. Carl Jung, ETH Lecture XI, 3Feb1939, Page 71.

A woman is oriented towards the animus because it is the son of the unknown father, the Old Sage, whom she never comes to know. This motive is hinted at in the Gnostic texts where Sophia in her madness loves the Great Father On the other hand a man does not know the mother of the anima. She may be personified, for example, in Sophia or the seven times veiled Isis. Carl Jung, Conversations with C.G. Jung, Page 30.

You new spark of an eternal fire, into which night, into what kind of mud. were you born! Fires of madness are blazing toward you as sacrificial fires. Carl Jung, The Black Books, Vol. II, Page 177

The problem of madness is profound-divine madness-a higher form of the irrationality of the life streaming through us-at any rate a madness that cannot be integrated into present-day society-but what if the form of society gave way to madness? Carl Jung, The Black Books, Vol. IV, Page 210-211

Have you recognized your madness and do you admit it? Have you noticed that you harbor your madness? Have you noticed that all your foundations are completely mired in madness? Carl Jung, The Black Books, Vol. IV, Page 211

Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything that you find in yourself. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead you should give it life." Carl Jung, The Black Books, Vol. IV, Page 211

But who can withstand fear when the divine intoxication and madness comes to him? Love, soul, and God are beautiful and terrible. Carl Jung, Liber Novus, Page 238.

As a God, you are the great Abraxas in your world. But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Carl Jung, Red Book, Page 371

"Of course," she [Jung's Soul] answered, "there I have peace and can collect myself Your human world makes me drunk-so much human blood-I could get intoxicated on it to the point of madness. Carl Jung, Red Book, Page 343

To the extent that the Christianity of this time lacks madness, it lacks divine life. Take note of what the ancients taught us in images: madness is divine. But because the ancients lived this image concretely in events, it became a deception for us, since we became masters of the reality of the world. Carl Jung, The Red Book, Page 238

The ancients did not speak in vain of a divine and holy madness." Schelling related this to the "inner self-laceration of nature." He held that "nothing great can be accomplished without a constant solicitation of madness, which should always be overcome, but should never be entirely lacking." Editor, The Red Book, Page 238, fn 89

Life should proceed, from birth to death and from death to birth-from sense to madness and from madness to sense- unbroken like the path of the sun-Everything should proceed on this path. Carl Jung, The Black Books, Vol. IV, Page 216

As a God, you are the great Abraxas in your world. But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Jung's Soul, The Black Books, Page 275

Of course, here I have peace and can collect myself. Your human world makes me drunk so much human blood-I could get intoxicated on it to the point of madness. Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption. You do not suspect my torment when the bloody intoxication seizes me, I would like to hurl myself again and again into living matter from a dark fearful creative urge that formerly brought me close to the lifeless and ignited the terrible lust for procreation in me. Remove me from conceiving matter, the rutting feminine of yawning emptiness. Force me into confinement where I can find resistance and my own law. Where I can think about the journey, the rising sun and the buzzing, melodious golden wings. Be thankful-you wanted to thank me? You are deluded. Jung's Soul, The Black Books, Page 262

...Although the ego-consciousness is at first identical with the persona
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The unconscious self can never be repressed to the point of extinction...

Carl Jung CW 7

[1]Two Essays on Analytical Psychology

It would be wrong to leave the matter as it stands without at the same time recognizing that there is, after all, something individual in the peculiar choice and delineation of the persona, and that despite the exclusive identity of the ego-consciousness with the persona the unconscious self, one’s real individuality, is always present and makes itself felt indirectly if not directly.

Although the ego-consciousness is at first identical with the persona—that compromise role in which we parade before the community—yet the unconscious self can never be repressed to the point of extinction.

Its influence is chiefly manifest in the special nature of the contrasting and compensating contents of the unconscious.

The purely personal attitude of the conscious mind evokes reactions on the part of the unconscious, and these, together with personal repressions, contain the seeds of individual development in the guise of collective fantasies.

Through the analysis of the personal unconscious, the conscious mind becomes suffused with collective material which brings with it the
elements of individuality.

I am well aware that this conclusion must be almost unintelligible to anyone not familiar with my views and technique, and particularly so to those who habitually regard the unconscious from the standpoint of Freudian theory.

But if the reader will recall my example of the philosophy student, he can form a rough

idea of what I mean.

At the beginning of the treatment the patient was quite unconscious of the fact that her relation to her father was a fixation, and that she was therefore seeking a man like her father, whom she could then meet with her intellect.

This in itself would not have been a mistake if her intellect had not had that peculiarly protesting character such as is unfortunately often encountered in intellectual women.

Such an intellect is always trying to point out mistakes in others; it is pre-eminently critical, with a disagreeably personal undertone, yet it always wants to be considered objective.

This invariably makes a man bad-tempered, particularly if, as so often happens, the criticism touches on some weak spot which, in the interests of fruitful discussion, were better avoided.

But far from wishing the discussion to be fruitful, it is the unfortunate peculiarity of this feminine intellect to seek out a man's weak spots, fasten on them, and exasperate him.

This is not usually a conscious aim, but rather has the unconscious purpose of forcing a man into a superior position and thus making him an object of admiration.

The man does not as a rule notice that he is having the role of the hero thrust upon him; he merely finds her taunts so odious that in future he will go a long way to avoid meeting the lady.

In the end the only man who can stand her is the one who gives in at the start, and therefore has nothing wonderful about him. Carl Jung, CW 7, Para 247

1. https://smile.amazon.com/Collected-Works-Jung-Vol-Analytical/dp/0691017824/ref=sr_1_1?dchild=1&keywords=jung+vol+7&qid=1609056632&sr=8-1

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24 FEBRUARY 1939 Lecture 14 Psychology and Yoga Meditation (2021-10-29 04:14)

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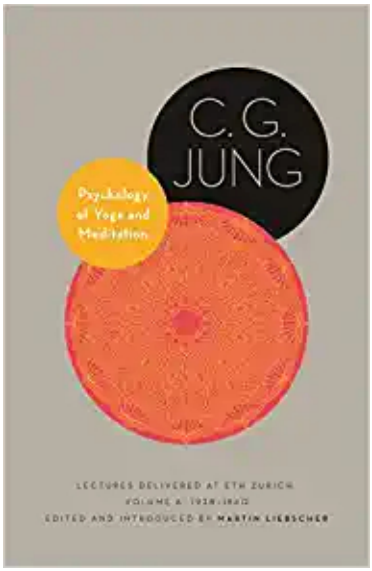

[1]Psychology of Yoga and Meditation

24 FEBRUARY 1939 Lecture 14 Psychology and Yoga Meditation

Last time we came to the end of our very long text.

You will probably have breathed a sigh of relief.

But today I must still bother you with an overview and some explanation.

Let’s bring ourselves up to date once again with the sequence of the process.

As you still recall, the text of Shrî-chakra-sambhâra Tantra consists of thesis, antithesis, and synthesis.

In the thesis the identification with the Buddha is first of all established.

This is also expressed through identification with the vajra, i.e., the diamond being, the eternal being, or with the Mahâsukha, the lord of the mandala, the lord of perfect blessedness, including his feminine counterpart, the so-called Shakti.

Then follows the analysis of perception.

There it is demonstrated that the lâma is in possession of all of his forms of perception.

This is rather like an examination that he conducts upon himself.

He demonstrates his knowledge of the various forms of perception , which is necessary if he is also to perfectly perceive what takes place during yoga.

Otherwise he will not be able to become the Buddha.

Then follows an assimilation of all beings into his own Self.

This is already a thesis applying to the Buddha nature to which he has already pledged himself.

Then follows an analysis of the four psychological functions, represented in a personified way as the four Buddhas linked to the four directions of the wind, i.e., in symbolic form:

This is divided into four functions through which the whole perimeter of being can be perceived.

The four functions are described as horizon lights. These exist in all religions.

In Islam these are the angels of the North, South, West, and East.

Here it is the essential components of the all-Buddha.

Then follows the antithesis: this is the defense of everything that could be raised against the thesis.

First, the reality of human beings objects to such a thesis: the concupiscentia, i.e., desire

and mâyâ, the illusion of being engendered by the madness of the senses.

In the face of this the round, i.e., perfection, is invoked.

Then follows the plea for absolution from sins and the projections of the twelve feminine devatâs.

Here for the first time the feminine (the unconscious) is emptied outwards through projection, objectified.

This takes place in the rectangular building on the circle of the horizon.

These are the ten feminine devatâs who go in the eight directions of the horizon and towards zenith and nadir.

The unconscious is projected outwards in all of these directions.

The rectangular space is the familiar temple room (vihâra) in which the lâma is magically enclosed so that nothing external disturbs him.

To strengthen the defenses weapons are construed, the vajra weapons. And the evil or the evil ones are annihilated.

The final declaration reads: I am shûnyatâ, the void itself.

This is the identity with the omnipresent being and non-being Buddha. Then follows the synthesis.

This is a positive process in which a long series of symbols is created.

Out of the void (shûnyatâ) the four elements are brought forth.

Out of this Mount Meru is constructed.

On the summit of the world-mountain Meru the city of Brahma is constructed,

above the town of the four-headed vajra as summit, then the eight-petaled lotus, the moon, the sun, the lotus with yoni, moon with lingam, vihâra and finally the magic circle, within which sits the lâma himself as Buddha.

You must think of this as sort of built up from below.

It is an intricate series of symbols. I have not yet explained the series to you.

But it is a canonical array of the symbols for unconscious processes.

And now I will propose to you a mediaeval counterpart for it: alchemical symbolism.

The void is the original situation of the world, a state in which nothing exists.

In fact there is no world, there is simply the void. This original state is chaos.

I am hoping that when you think of alchemy you do not conjure up the art of gold making.

That’s an understandable prejudice, a chronic misconception that one can count on.

But it is quite doubtful that the making of gold has anything to do with it.

A careful reading of the ancient Latin tracts turns up mottos like “Aurum nostrum non est aurum vulgi.”

This is puzzling; when one investigates the symbolism more closely, one finds within it an uncommon amount of extremely interesting psychology not yet explored by researchers.

Only chemists have studied it so far. But they are not psychologists.

Alchemy has existed since the first century BC, probably longer.

It was a peculiar process of initiation, a form of practical yoga, but regarded superficially it can in no way be compared with Indian yoga.

However, if one looks into the symbolism more closely, one sees the same initiatic intention.

Yet the procedure is completely different. In alchemy, substances were always worked with.

In yoga it happens within the person.

Regarded superficially, there is no similarity between them, yet in both disciplines people are striving at something.

During this alchemical process that provides no fruitful outcome, they are working away at something; they had visions.

The alchemists named alchemy the royal art, their philosophy.

The oldest texts date back to the first century BC. Berthelot's Collection des anciens alchimisties grecs contains some very early Greek texts, e.g., the "Papyrus de Leyden."

There you can find the texts of Pseudo-Democritus and Comarius, the oldest alchemists known to us.

All these texts contain practical instructions for goldsmiths and counterfeiters alike.

To this day the Near East has always distinguished itself in the gold faker's art.

Many a traveller has cursed this art when he returned with jewelry from the Cairo bazaar and saw what it fetched at home.

Along with these instructions for goldsmithing and so-called chemists one finds interspersed something that was then called philosophy.

We would call it mysticism today, just as one calls mystical everything one does not understand.

These are also texts of a religious nature that have been researched by Dieterich.

One of the earliest alchemists who is well-known to us is Zosimos.

He belongs in the third century. A series of Greek texts originates with him.

He gave practical instructions, which undoubtedly refer to very specific chemical processes, in the same style as Comarius or Pseudo-Democritus, and scattered among them were strange pieces of gnostic philosophy.

What is equally interesting about it is that his main work is a letter addressed to a certain Théosébie, his soror mystica, the spiritual sister who also took part in his effort.

Women played a great role in alchemy.

That is something completely foreign to Eastern yoga, with the exception of Kundalini yoga where the devotion of the community is also shared by women.

This series of symbols has a great deal to do, then, with Tantric yoga.

Illustration from Michel de Marolles' "Temple des Muses" (Paris, Nicolas Langlois: 1655), c.1635–1638, a selection of Ovid's fables.

Jung owned a copy from 1733. See also Jung (1937), p. 366. (Credit: Warburg Library).

The concept of chaos describes the original state of the world; it is an absolute, original state, an improbable original state, where the opposites are right next to each other, represented in countless images, with flames and drops of water among them, with signs of the different planets, with signs of the different metals and signs of the zodiac opposed in a hostile way, or interested in each other, or applied to each other, i.e., pairs of opposites in conflict, a constant intermingling, with no above and below or right and left.

An excellent example can be found in an ancient book entitled "Le Temple des Muses."

is called "Le Chaos ou l'origine dumonde."

This chaos was mostly conceived of as darkness. This is where ideas from Genesis come in.

"And the earth was without form and void and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters...."

The last sentence was drawn upon many times; this chaos, being darkness, was thought of as nigredo, the black, and it had to be made fruitful by the spirit of God as at the beginning of the world.

Out of the chaos emerged firstly the four rhizomata, the four roots, the four elements of Empedocles.

These are the four parts expressed by the ancient Greek alchemists with the maxim:

"to divide philosophy in four" (tetramerein ten philosophian). Philosophy is meant here in two senses: first as the first original material (materia prima), and second as philosophy, which must be divided into four parts.

Chaos is the materia prima; it cannot be understood by us.

For these people the entire natural world was materia, and pure miracle.

Which is why everything they did not understand was projected into it.

And the workings of the psyche are the philosophy we do not understand.

Philosophy was always much more than a critique of knowledge, it was a specific way of life, an experience.

The ancient natural scientists had this kind of experience in all the unknown materials of the universe.

Such was the unknown mysterious country into which one could project every wonder.

“To divide philosophy into four.”

Matter was divided into four elements and therefore philosophy had to be divided into four parts.

This division into four was described as the series of the four colors: nigredo, i.e., darkness; albedo, i.e., the ascent of light, becoming light; citrinatis, i.e., becoming yellow, and finally the strange color suggested by the Greek word “iosis”: “becoming iosis.”

Berthelot sometimes translated it as violet, but that is questionable.

The colors indicate four directions, being further the four functions of consciousness.

Evidently it is here a matter of the splitting of an original unconscious state into four recognizable functions.

Now, the world mountain Meru emerges out of this state, out of this completeness, this already differentiated state that is identical to the entire created world which one can grasp with the senses, about which one can think, feel, and have all sorts of intuitions.

The old conception is such that all subsequent potential is already contained within the chaos, including, therefore, man.

However, not man as we know him, but philosophical man, homo philosophicus, also described as “philosophical Adam.”

This doubled as a particularly soulful being, also known as “anima.”

It came from a substance that could not be expressed in terms of the four elements, a type of ethereal substance, hence also called aetherius.

An idea one also finds among primitives who differentiate the subtle body, the breath body, from the visible body.

The subtle body is also described as anima.

In Latin, animus, in Greek anemos, meaning wind or breath, thus a being of breath.

This notation runs through the whole of alchemy. And you can find this idea the world over.

Everywhere you have the idea of this subtle body, not as immaterial but of a finer quality (subtle), including the spirits.

The homo philosophicus is thought to consist of four natures: earth, water, air, and fire, corresponding to the four elements.

The same idea of the primordial being is also described as an egg, which is not only a man within the chaos, but also a potential existence, potential life, described as an egg: this is the “philosophical egg,” the ovum philosophorum.

This egg must be divided into four, which together make up the one, the four-as-one. This second or four-as-one brings to perfection something that is present in potentia in the chaos.

This separatio elementorum was also equated with the four seasons.

The four seasons are the attributes of homo philosophicus. So this primordial man is also paired with time.

We find the same ideas in India where Prajâpati is connected with the year.

Also, the liturgical year of the church is exactly like Christ, since that is the course of his life. He is the course of time.

The same idea you will also find among the Neo-Platonists, where the actual creator is Chronos and the creator of time is Aion, because everywhere creation occurs, time is also there.

And the same idea is at work in Proclus,who is the originator of Bergsonian philosophy.

The idea of the durée créatrice is the only intuition you will find in Bergson’s works.

The division of the four elements must now be overcome by the so-called coniunctio, i.e., by their conjugation or composition.

I have to mention this because Mount Meru is one such amalgam.

In between is the separation of the four elements.

Of this an alchemist once said that it is achieved through moral philosophy.

So, this separation or division into four is produced by the psychological process and dissolved again in the same way.

Through psychological knowledge.

The author of this quotation is an honorable doctor from the mid-sixteenth century who lived in Basle and Frankfurt: Dorneus.

He was a sort of colleague of mine! He said; “Knowest thou not that heaven and the elements were formerly one, and were separated by a divine act of creation

from one another, that they might bring forth thee and all things.”

So it is very interesting that this idea of the division into four is an ancient one, probably megalithic in origin.

An English acquaintance of mine, Mr. Layard, made a very interesting discovery on the isle of Malekula in the New Hebrides where a megalithic culture lives that erects dolmens.

A symbolic drawing and quartering of the body is also used as an initiation.

This is an idea also found in alchemy, namely that this homo philosophicus was sort of mortified.

A killing off of this thing situated in the chaos and then its quartering.

This is also shown in an old Rorschach print of the Splendor Solis from the alchemical collection Aureum Vellus of Salomon Trismosin.

Splendor Solis (plate 10). Image from Jung’s copy (Foundation of the Works of C.G. Jung)

Homo philosophicus has had his four limbs torn off: the quartering. You find the same also in other alchemical texts, e.g., “matrem mortifica, manus ejus et pedes abscindes.”Exactly this is still done in Malekula, of course not for real but as a symbolic ritual.

Now you see that it is evidently peculiar philosophical ideas that lie behind this, namely that something that was an unrecognizable, incomprehensible unity has been dissolved into a quaternity through psychological differentiation, into a system of order, and that, through this, a sort of sacrifice has taken place, the sacrifice of the original, purely natural man.

Primitive rituals have the same meaning too. I heard this for myself from the Kavirondos.

The young men who did not submit to ritual circumcision were labelled as animals in specific tribes.

In Buddhism it is the sacrifice of the ávidyâ, of the unknowing, unconsciousness.

Out of this arises a differentiated conscious awareness. The instinctive unity is therefore quartered and re-unified.

This second unity is Mount Meru.

The symbol of the mountain also plays a great role in alchemy.

There is an allegorical story about the Mons Mambracus in anywhere-land.

At the top of this mountain grows a strange plant called Lunatica or Lunaira, or Lolium.

A ryegrass, bearded darnel. It means that one can become inebriated or go crazy from it.

But here, Lunatica is a fantasy plant, although it is also a cure-all.

It is necessary to fulfill the purpose of the alchemical process, namely to transform the incomplete and to transpose it into the state of perfection, of completeness.

This plant as a means of healing is also expressed in another form, as a miraculous stone that must be sought on the highest mountaintop.

This is already in the text of Comarius from the first century.

Later it is rendered as the king standing on a silver mountain from whom the golden

streams flow (reguli auri) just as streams flow from Mount Meru, and around it the river Jambrinada, which is full of gold.

It is also said that birds are symbols of sublimated vapors that arise from the heated matter.

They fly up to the top of the mountain, to the highest point in the chemical retort. Or, if an oven is used, into the oven where the vapors condense. This was the “Mount.”

The mountain was also used symbolically.

For example, there is a point in Michael Maier where a vulture sits on the mountain top and says: “I, says he, am the black from the white / and the yellow from the red / the veritable truth that does not deceive.”

This corresponds to the four colors.

This vulture has four different qualities and sits on the top of the mountain.

If one investigates these medieval texts, one unavoidably finds the closest analogies in the language of the Church Fathers.

The thinking of the medieval natural scientists is still completely influenced by the language of the Church Fathers.

For this reason, in all these expressions and symbols one must carefully compare the meaning they have in the hermeneutic language, i.e., with the interpretive language of the church.

So the mountain is a symbol of Christ. Ambrosius says of Christ that he is the “mons exiguous and magnus.”

And Saint Augustine says Christ is “mons magnus ex lapide prava.”

This peculiar idea refers to a point in Daniel when the stone that detaches itself from the mountain without the intervention of human hands falls at the feet of the brazen image made of clay and destroys the whole image.

This was applied to Christ.

So he was called the stone because he described himself as the cornerstone, the lapis angularis.

So Christ is the small stone out of which an entire mountain has come.

Conversely, Mary is also described as a mountain because the small stone comes from her. Carl Jung, Psychology and Yoga Meditation, Page 150-162

1. https://smile.amazon.com/Psychology-Yoga-Meditation-Delivered-Foundation/dp/0691206589/ref=sr_1_3?crid=12LTMGZY4TVWS&dchild=1&keywords=psychology+of+yoga+and+me

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1939 3 FEBRUARY Lecture 11 Psychology and Yoga Meditation (2021-10-30 03:56)

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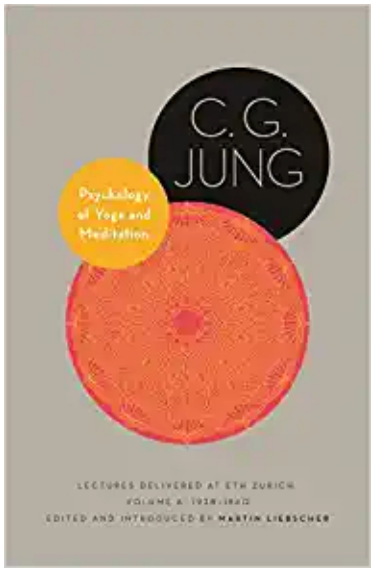

[1]Psychology of Yoga and Meditation

1939 3 FEBRUARY Lecture 1 11 Psychology and Yoga Meditation

One last postscript. I'd like to direct your attention once again to the invocation: "Om, all-knowing one, fulfill (my desire), fulfill (my desire); come forward, come forward; be round, and round (the Mandala)."

One should keep this notion in mind.

It is important precisely for Western and very often feminine symbolism.

It has become apparent in the West, in complete contrast to the East, that women in particular elaborate such symbols in their unconscious.

In the East this occurs only exceptionally.

These symbols of roundness, the mandalas that you find in the East, are produced in Buddhism exclusively by men.

The women have fundamentally nothing to do with it.

On the other hand, in the matriarchal South, in the area south of Hyderabad, it's the prerogative of women.

I have seen quite new mandalas, of modern vintage, drawn on that very day.

In the great temple of Madurai I observed a woman at work.

She could not understand why a man might take it up: in her view only women know all the many significances involved in how the mandala comes into being.

But that is the matriarchal South.

In the North you can still find these matriarchal traces, but not by a long stretch to such a degree, because the North has been strongly penetrated by Islam following the Mogul invasion.

But in the South it is practiced much more.

Sadly, I was not able to research this in more depth.

One cannot ask the women what they are doing.

They are astounded if a man asks them about it, and they immediately fall silent, horrified.

There is an exception in the South, where one can penetrate into this mandala symbolism, and where men in fact still practice it.

That's more to the North, in the region of Bengal, where one finds quite a few followers of a certain yoga practice more closely linked to Tibetan yoga, namely Tantric yoga, laya yoga or kundalini yoga.

There, such mandalas are also crafted by men.

These mandalas—the circle or "rotundum," as it was called by mediaeval philosophers—are ancient in origin also for us here.

Mostly the mediaeval texts refer to Plato's Timaeus: the depiction of the round soul of the world, and at the same time the soul of the individual: in this respect it is a microcosm related to a macrocosm.

For the medieval philosopher, spiritual man is a microcosm.

Thus, the individual human soul is of the same roundness as the soul of all-being

that surrounds the entire universe.

The Platonic notion is identical to the Eastern philosophy of the âtman or purusha who

surrounds the whole world two hand widths high and yet still lives in the heart of every individual person; he is the size of a thumb, a thumbling.

A small human figure, tiny, situated in the heart of everyone but at the same time spanning the whole world, two hand widths high, yet extending beyond it.

The idea of roundness, however, is not conceived of as being present from the beginning, but is to be created by the yogi.

In the exercise he must somehow call forth this roundness through his efforts.

Hence this invocation: "be round and round."

This is a magical process, which should cause his spiritual personality to become round and complete, as round as the entire cosmos.

Through this invocation he seeks to place himself at one with that being containing within itself the entire cosmos as a transpersonal âtman.

His hope is that, through this rounding, he will become identical with the spirit of the world or the being of the world.

This idea was prevalent also in our medieval philosophy.

However, it didn’t have a chance.

It always had to be careful in the face of the church, and then it went to ground after being suppressed by the scientific worldview.

And hermetic philosophy itself is not without blame in this.

They practiced chemistry in their own way and sought the soul of the world in matter, thereby becoming the fathers of modern science.

So therefore scientific instincts were privileged, and in the process philosophical ideas went underground.

You’ll find the transition point in the writings of Theophrastus Paracelsus.

The ancient world that still held full sway fell away from the new world, which was preparing itself to blossom.

Both things can be seen quite clearly in his work still yoked together.

The sixteenth-century ascent into a purely intellectual Western philosophy no longer had room for a way of salvation or doctrine of redemption unless it came via

knowledge.

At that parting of the ways philosophy separated itself completely from the person as

a whole. Henceforward one philosophized with the head.

Whereas the ancients philosophized with the whole person.

From then on they philosophized only about the person, not out of the person.

Nonetheless our text shows how they are philosophizing here from the whole person, and how a transformation of the whole person is the goal of this magical procedure.

These days we are blinded by the fear of superstition. Magic is objectionable to us.

If someone uses the word “magic,” it is construed as being opposite to science.

But “magical” simply means “psychological.”

This concept was unknown in earlier centuries, so that what was psychological in nature was magic.

This can still be seen in the East.

The mandala figures are also taken as magic signs and are handled with awe because one does not know what these things might do.

I have also known Europeans who have immersed themselves in all this for a long time, for whom the unconscious has been constellated through these images, and who have developed a remarkable fear of them:

“One must not display this sort of thing; some of the drawings are quite evil.”

And these are only simple geometric drawings.

If a European bothers with it long enough, he is convinced that these things have an unpleasant or dangerous effect.

Then he can go a bit crazy or even a bit too crazy.

There are some well-known cases of this.

And it’s caused by one thing only: that people have no psychological capacity to grasp such things and process them.

They cannot find a formula for understanding it with the Western mind-set, being somehow unable to connect it to their framework of knowledge.

Initially it’s rejected as pure madness, crazy superstition.

Then finally the moment comes when madness takes hold and they are in its grip.

Just as many people have turned “black” beneath the skin in the tropics—the well-known phenomenon of “going black.”

If European man has lived long enough in those regions, the primitive man wakens in him.

This has a colossal power of suggestion, because this primitive man is whole.

So these days, we in the West are rather at a disadvantage, because we have completely

separated the head from the whole person.

We are not doing things any differently here today.

But from the text you may be able to feel for yourself that it is speaking not only of the intellect but of the whole person.

We are as good as done with phase II.

I had just mentioned that this response of the devatâs, who to some degree give the dogmatically correct reply, does not apply under all circumstances.

For there remains the chance that the person who remains in this visual world might hear such devatâs saying something to him that just might not be in line with dogma.

Hence the safety measures: the pupil of yoga is urged to memorize the response of the devatâs so that when they start to talk he can immediately say: “Aha, this is what you want to say, then!”

With the formula he has learned by heart; he can drown out what the devatâs would preach.

Quite similar things occur in church history, for instance, there is a work by Saint Athanasius, the teacher of Saint Anthony, where he writes about the inner life of man in the desert.

There he describes the sort of phenomena that can manifest for these hermits.

These are vivifications, similarly animate figures, who unlike those in the East do not arise from meditations but out of solitude, hallucinations in solitude.

If one is alone for a long period, the possibility arises that one animates solitude.

Likewise if one is very tired or in danger.

In more primitive countries such active animations can arise for normal Europeans who are otherwise completely normal spiritually.

These reveal themselves as voices or visions or both.

They arise naturally, not having been stimulated by any sort of exercise.

So, for these hermits who dwell in the desert, such solitary manifestations in the form of

various figures are not always desirable.

Athanasius describes the phenomena that arise, e.g., the devil; one hears them reading the Bible or singing pious hymns.

They sit around and say all sorts of things, the worst being that they tell one the truth.

He then gives examples of the truths revealed by the devils to the hermit; astonishingly true things emerge from them that equal our contemporary knowledge.

He says that this is the most dangerous thing because by this means the hermit is compelled to believe that it’s not the devil speaking to him but an angel of God.

Then Athanasius advises how one should behave towards these figures, according to church doctrine.

You must imagine that such exercises are not undertaken in just any old city, but by lâmas situated in a monastery, or who more likely have sought out another meditation place linked to a monastery, near some high lake in the mountains of Tibet, 4000 or so meters above

sea level.

There on the shore, between lake and mountain, the lâma builds his hut and spends years meditating in absolute, deathly silent solitude.

You may easily imagine what sort of things can happen in such stark isolation.

Probably seeing no human being for months at a time, or maybe some shepherd or a woman who brings him food.

Perhaps he doesn't even see them, enclosed as he is in the hut during such meditations.

Such figures operate on a completely different level than what we are talking about here, where the instructions become uncommonly easy to understand.

The worshipper should repeat the invocation Mantra Vajra-muh and say in his mind "Pray come." [SCST, p. 12]

Vajra-Muh is a specific type of invocation: muh means to deceive or to blind. Moha, i.e., the blinding, comes from the same root.

A moha mantra is the memorized formula for blinding, i.e., it effects what is spoken: blinding.

This invocation vajra-muh, causing blinding, is a moha mantra, a spell-binding word.

It is used by adherents to blind the demons who could imperil the sacred exercise, shielding the yoga practitioner from the influence of demons.

These constitute the thirteen means of acquiring merits. [SCST, p. 12]

(B4) Creation of the ten female devatâs Then from the Bija Mantra Hûm which lies in the heart emanate ten female Devatâs (Dakini) who are the keepers of the doors.

There are eight of them in the eight points of the compass and Khanda and Roha are above (zenith) and below (nadir). [SCST, p. 12]

These divine beings are ten female goddesses whom the yogi must produce from within

himself.

Until now only male devatâs have been created.

I have explained to you what the creation signifies: an unburdening of one's own psyche of its contents, placing them outside of it.

So, an unburdening of the psyche. But these are conscious figures. The yogi is a man.

His consciousness is masculine in nature.

If he allows only male devatâs to come out of him, then they are all actually conscious religious thoughts, which he places before him in a personified way, still leaving him with his unconscious.

And in order to be completely liberated he must also create his female unconscious.

This, then, takes place through the ten female devatâs.

They are manifested in the ten directions of the room, and become keepers of the doors against the evil spirits while the yogi is meditating.

Kandha means the multitude (at the zenith), while roha is the ascending out of the growing (nadir).

We visualize the concept, namely, that above or at the top occurs the unfolding, while below grows the root—where the plant grows upwards.

They are on the east, south, west, north, and then south-east, south-west, north-east, and north-west. [SCST, p. 12]

(B5) Creation of the square and the circle

Then repeat a syllable (Pada) of the Mantra of the four-faced devatâ and as each Pada is

repeated make a snapping noise with the finger and thumb of the left hand.

By these means let him think that he has expelled all mischievous Spirits.

Then on a flood of light issuing from the “Hum” in the heart proceed by stages to make the Vajra-Bhumi (ground); next the wall, ceiling, ceiling curtain with fringes, and net-work of arrows and outside all a fence of divine flames. [SCST, pp. 12–13]

This is evidently the description of a square mandala with doors.

The mandala is surrounded by fire, the heavenly flames.

This is the fire of concupiscentia, of desire, that gets entangled in new births.

This must burn outwards to defend against external temptation.

He should commence this work from within and proceed outward in their order. [SCST, p. 13]

The mandala is not to be constructed from outside in, but from the center, from the inner outwards, so that he is always in the center of the mandala itself.

(C) Threat to the ten directions and the protective circle

Then form the fingers of the left hand into the threatening Mudra and point it at the ten directions....

To support the keepers of the doors. He uses his unconscious contents as a means of defense against the outer.

... making the snapping noise above-mentioned, repeating solemnly the following

Mantras thrice: Om medinî-vajra bhava vajra-ban-dhana hûm hûm phat. [SCST, p. 13]

This means: “Om. Ground, eternal being, eternally becoming! Hûm.”

Then phat, i.e., crash, bang, refers to the clicking.

This mantra is now spoken towards the wall, the ceiling, and towards other parts of this imaginary structure, in order to secure all directions against hostile spirits so that nothing will disturb this holy place, which is founded on the nothingness of the heart.

Having concentrated the mind on the above protective circles, create from the “Hum” in the heart Vajra-daggers with Vajra-hilts, and Vajra-clubs.

Placing these in the left and right hands of the innumerable attendants resembling himself let him center his mind on the innumerable attendants filling the skies who summon the Spirits, including those powerful ones who guard the four directions of the world-system.

Those who are white take the refuge and enter the path of righteousness.

Think of those who are black as being transfixed with a dagger through the crown of their head. [SCST, pp. 13–14]

This is a crucial point for the real magic of the Tibetan: the imagination of magic projectiles.

They are conjured up for the purpose of this numinous emanation.

It is granted, apart from all these forms, that one can also create magical entities through yoga, projectiles that are taken as vajra, which can be imaginally produced so as to harm certain people or even kill them.

And in this text, this applies only to evil spirits who wish to remain in ávidyâ, i.e., in ignorance, and can be slain by these weapons.

Then orally recite: Om: may the dispersal of the dense mass of darkness of delusion of Avidyâ be brought about; may all misery be destroyed.... At the same time imagine that they are pounded into dust by strokes from the Vajra-Hammer. [SCST, p. 14]

You see to what a huge extent the East honors consciousness as the light benevolently supporting man in the terrible darkness surrounding him.

This darkness of the unconscious is what the East construes as the epitome of evil.

All evil comes from ignorance.

All evil, the entire sum of life, comes from not knowing.

You will find this doctrine in the original words of the Buddha.

For whoever is in the state of unconsciousness behaves like an automaton.

He has no ethic.

He will therefore act out of concupiscentia (in the sense of lust) and thereby entangle himself in life, suffering, age, illness, and death, and hence let the wheel of existence go on turning.

He will go on being reincarnated, abandoning himself to creation, which is none other than suffering, and only increase the totality of suffering, not decrease it.

Only through knowledge arises the cessation of desire.

One no longer wants to go on turning the wheel of events, the samsâra cycle of existence, but to come to an end and thereby put an end to the whole creation.

Concentrate the mind on the absolution of the sins of the mischievous Spirits and imagine that their Vijnâna-principles have been transferred to the Realm of Buddha Akshobhya. [SCST, p. 14]

Thus the sins of evil spirits, i.e., the principles of enlightenment of the dharma-dhâtu of the evil spirits, must be brought back to the kingdom of the light.

Then the attendants take up their position at the outer fence of Vajras.

Imagine that they guard the devotee so long as he does not attain Buddhahood.

This is the method by means of which one guards against the possibility of being interrupted whilst seeking to acquire wisdom through meditation on the magical protective fences.

This is the acquiring of causal merits. [SCST, p. 14]

The two causal rewards are the holiness of effort and jnâna, i.e., enlightenment.

Then regarding all outward and inward objects to be illusory like dreams say: Om, I am the pure which is the true nature of all things. [SCST, p. 14]

The attendants are his figures. Here a bit of Eastern superiority comes in.

These devatâs are exactly like the buddhas and bodhisattvas who all fill the heavens so powerfully, just like mâyâ, i.e., deceit, illusion, like the being that populates this world.

All this multiplicity is illusion.

That is what he should think.

It is like imagining some sort of holy figure and then realizing that we should just take it as an illusion.

This is mandatory for any yogi.

All that they have constructed, even the highest divine beings, is an illusion, and singularly: he in the secret, empty state is the pure one who is the true nature of all things.

“Man as the measure of all things,” the origin of all aspects of the world.

This means that one’s own consciousness, streaming from the ground of the heart, is the source of all perceptible things, whether seen or otherwise perceived through the senses.

Not that they are not, but that our perception of them is nothing but illusion.

Everything achieves illumination from the light that we have in our heart.

Again, meditating on Mâyâ (s Gyûma, that is the world) as being Shunyatâ (the Void) inconceivable by thought, say—Om: I am of the nature of the Void and Varja knowledge. [SCST, p. 15]

This is the knowledge that anything that we can know of the world, in either the physical or spiritual sense, is psychic.

Everything known is filtered through the psyche, it is “psychified.”

The very fact that we know something, anything at all, is grounded in the being of the psyche.

We cannot state what extends beyond it, even, for example, the galactic systems thousands of light years away from us.

They are strictly “galactic systems” in the psyche.

In the universe outside, they are not “galactic systems,” but our creation.

By naming them, we have interpreted certain sense impressions in the psyche in such a way, and that is the world.

We are actually enclosed in a psychic world of images.

And while certain psychic things originate in a material

world of images and others in a spiritual one, who can say what is physical and what is spiritual?

We simply have one psychic world of images with two labels, “physical in origin” and “spiritual in origin,” whose reality, however, is purely psychic.

If that were not so one wouldn’t know that the world exists.

This is the East’s fundamental insight.

And the whole of the East strives to make this insight true by seeking to liberate itself through this awareness of the suffering of being.

Next time we will make a start on phase III.

1. https://smile.amazon.com/Psychology-Yoga-Meditation-Delivered-Foundation/dp/0691206589/ref=sr_1_3?crid=2PR8TIJX46O19&dchild=1&keywords=psychology+of+yoga+and+me

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The mandala is an archetypal image whose occurrence is attested throughout the ages. (2021-10-30 04:09)

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[1]Memories, Dreams, Reflections

More than twenty years earlier (in 1918), in the course of my investigations of the collective unconscious, I discovered the presence of an apparently universal symbol of a similar type the mandala symbol.

To make sure of my case, I spent more than a decade amassing additional data, before announcing my discovery for the first time.

The mandala is an archetypal image whose occurrence is attested throughout the ages.

It signifies the wholeness of the self.

This circular image represents the wholeness of the psychic ground or, to put it in mythic terms, the divinity incarnate in man.

In contrast to Boehme's mandala, the modern ones strive for unity; they represent a compensation of the psychic cleavage, or an anticipation that the cleavage will be surmounted.

Since this process takes place in the collective unconscious, it manifests itself everywhere.

The worldwide stories of the UFOs are evidence of that; they are the symptom of a universally present psychic disposition. Carl Jung, MDR, Page 334-335

1. https://smile.amazon.com/Memories-Dreams-Reflections-C-Jung/dp/0679723951/ref=sr_1_1?crid=388QHI1A25TZ&dchild=1&keywords=jung+memories+dreams+reflections&qid=16

PROJECTION means the expulsion of a subjective content into an object; it is the opposite of introjection (2021-10-31 04:15)

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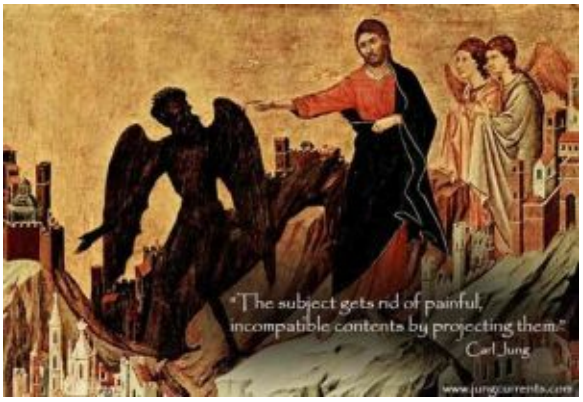

PROJECTION means the expulsion of a subjective content into an object; it is the opposite of introjection (q.v.).

Accordingly it is a process of dissimilation (v. Assimilation), by which a subjective content becomes alienated from the subject and is, so to speak, embodied in the object.

The subject gets rid of painful, incompatible contents by projecting them, as also of positive values which, for one reason or another—self-depreciation, for instance—are inaccessible

to him.

Projection results from the archaic identity (q.v.) of subject and object, but is properly so called only when the need to dissolve the identity with the object has already arisen.

This need arises when the identity becomes a disturbing factor, i.e., when the absence of the projected content is a hindrance to adaptation and its withdrawal into the subject has become desirable.

From this moment the previous partial identity acquires the character of projection. The term projection therefore signifies a state of identity that has become noticeable, an object of criticism, whether it be the self-criticism of the subject or the objective criticism of another. Carl Jung, CW 6, Para 783

The egg splits into two, and Phanes, the first of the Gods, appears.
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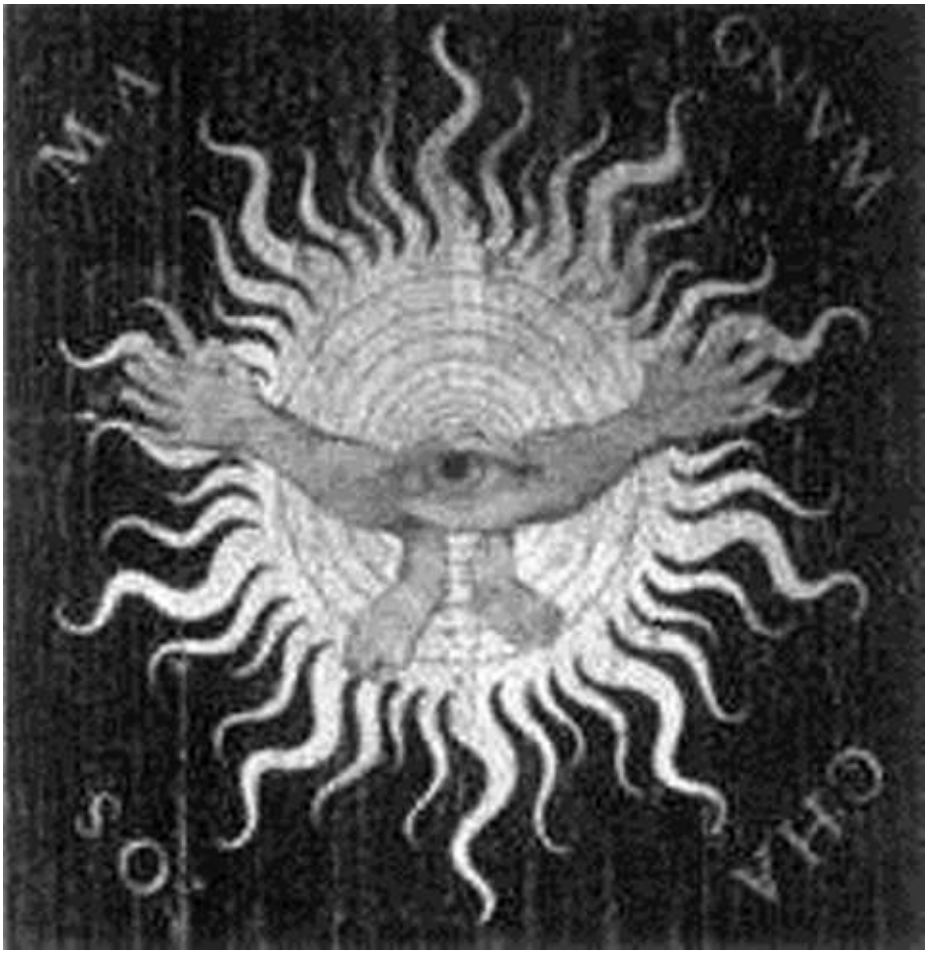

[1]Black Books

In the Orphic theogony, Aither and Chaos are born from Chaos. Chronos makes an egg in Aither.

The egg splits into two, and Phanes, the first of the Gods, appears.

W. K. C. Guthrie ·writes, "He is imagined as marvelously beautiful, a figure of shining light, with golden wings on his shoulders, four eyes, and the heads of various animals. He is of both sexes, since he is to create the race of the gods unaided" (OrpheusandGreekReligion :AStudyoftheOrphicMove111ent [London: Methuen, 1935], p. 80).

In Transformations and Symbols of the Libido, while discussing mythological conceptions of creative force , Jung drew attention to the "Orphic figure of Phanes, the’ Shining One,’ the first-born, the ’Father of Eros.’

In Orphic terms, Phanes also denotes Priapos, a god of love, androgynous, and equal to the Theban Dionysus Lysios.

The Orphic meaning of Phanes is the same as that of the Indian Kama, the God of love, which is also a cosmogonic principle" (CW B, § 223).

Jung also noted here that "Agni, the fire, was worshipped as a golden-winged bird"(§ 295).

The attributes of Phanes here match the classical depictions, and he is described as the brilliant one, a God of beauty and light.

Jung's copy of Isaac Cory's Ancient fragments of the Phoenician, Chaldean, Egyptian, Tyiian , Carthaginian, Indian, Persian, and Other writers; ·with an Introductory Dissertation; And an Inquiry }' into the Philosophy and Trinity of the Ancients, has underlinings in the section containing the Orphic theogony, and a slip of paper and mark by the following statement: "They imagine as the god a conceiving and conceived egg, or a white garment, or a cloud, because Phanes springs forth from these" (London: William Pickering, 1832, p. 310) .

Jung titled his first mandala sketch, dated August 2 , 1917, "<l>ANHI" [Phanes] (LN , appendix A) . In April 1919 he painted a portrait of Phanes in LN (Image u3; see appendix, p. 141).

In his inscription to the image,

he described Phanes as "image of the divine child .... I called him <l>ANHI [Phanes], because he is the newly appearing God" (p. 358).

Jung also painted two portraits of Phanes, giving one to Emma Jung and one to Toni Wolff (The Art of C. G. Jung, cats. 50, 51, pp. 122- 23).

Phanes also figures in two further paintings (Ibid., cats. 52, 53, pp. 124- 25).

In cat. 53, the background figures on the left and right respectively are Ka and Philemon. The Red Books, Vol. VI, Page 260, fn 267

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=36G3TPBWBKR77X0M77VT&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

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